

INSTRUCTION MANUAL FOR BRAILLE TRANSCRIBING

Revised 1971, 1973

By

MAXINE B. DORF

Head, Volunteer Services Section

and

EARL R. SCHARRY

Braille Advisor

DIVISION FOR THE BLIND AND PHYSICALLY HANDICAPPED

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PREFACE TO 1971 EDITION

In undertaking this revision of the INSTRUCTION MANUAL FOR BRAILLE TRANSCRIBING, we have had three main purposes in mind: 1. To make it reflect the changes in the official Code since the publication of the 1962 edition; 2. to incorporate some of the helpful suggestions which have come to us from braillists in the field; and 3. to include some needed elaborations, clarifications and additions. It is basically the same book as the original edition, and anyone expecting revolutionary changes will be disappointed. Even if we wished to do so, the Division for the Blind and Physically Handicapped of The Library of Congress is not at liberty to make unilateral alterations of the rules of braille. It is, rather, the function of this Manual to enlarge upon, clarify and illustrate the rules formulated by the Braille Authority and to apply them to typical problems which are likely to arise.

Two important structural changes have been made. First, alterations have been made in some of the drills and exercises in order to create problems on a 38- rather than a 37-cell line. Second, the lessons have been divided into relatively short sections to enhance the Manual's usefulness as a teaching resource. In correspondence between transcribers or students and instructors on our staff, reference can now be made to specific sections rather than to page numbers, which are not the same in the print and the braille editions.

Substantively, some important additions and deletions have been made. We have added a rather detailed discussion of the proper syllabication of words for the purpose of dividing them between lines, particularly with regard to the plurals of nouns, the comparative and superlative degrees of adjectives, and the past tenses and participles of verbs, none of which are ordinarily shown in the dictionary. Experience has convinced us that many braillists could benefit greatly from guidance in this area.

Since dramatic material is frequently encountered in general literature, we have added a discussion of the rules on the transcription of plays to the lesson on special formats. We have also included in the exercise at the end of this lesson a brief passage from a play presenting many of the problems involved. On the other hand, we have deleted from this exercise the excerpts containing tabular material and, instead, have illustrated in the discussion portion of the lesson the various ways of handling such material. We believe that students will benefit more from such concrete illustrations than from being tested on their ability to apply the complex procedures in random situations. In the same way, we have illustrated the presentation of numbered lines in poetry.

It can never be possible for an instruction manual in such a diversified field to answer every question and anticipate every problem. We therefore solicit your continued indulgence and cooperation in constantly striving to make this Manual as effective a teaching aid as possible.

INTRODUCTION

Purpose and Scope

This Manual is designed primarily for use in connection with the correspondence course in English Braille Transcribing conducted by The Library of Congress, and for use by instructors of braille classes generally. Students enrolled in The Library of Congress course must submit each exercise to the Division for the Blind and Physically Handicapped of The Library of Congress for approval. Those taking the course by means of instruction elsewhere need submit only the final lesson, or trial manuscript, in order to qualify for certification.

The course is intended to familiarize the student thoroughly with the braille system, braille contractions and their usage, and with the rules of braille transcribing. Great care has been taken to insure that none of the sentences in the drills and exercises contain words which should employ contractions not yet studied. This greatly restricted the words and the types of sentence which could be utilized in the earlier lessons. However, it is felt to be highly important that the student should not acquire the habit of writing words incorrectly. In the list of Typical and Problem Words, and in examples where necessary, contractions are indicated by enclosing the letters comprising them in parentheses.

Most of the problems which are likely to confront the transcriber of material of general interest are here presented and discussed, and upon successful completion of the course, the student should be competent to deal with such problems judiciously.

In connection with each lesson, the practice has been followed of setting forth in full, elaborating and illustrating the relevant rules in the Manual itself, instead of merely citing the pertinent Code sections. However, each student should have a copy of ENGLISH BRAILLE—AMERICAN EDITION, 1959, 1970 REVISION, for reference in conjunction with the course. This publication became the authorized braille code for use in the United States as of January 1, 1959, and contains all the rules of braille for general literature which have thus far been officially approved.

The Manual makes no attempt to train the student in the transcription of specialized material. Only such aspects are discussed which are likely to be helpful in the transcription of general literature. The transcriber who is called upon to braille technical material on science or mathematics should first thoroughly study the NEMETH CODE OF BRAILLE MATHEMATICS AND SCIENTIFIC NOTATION. Before attempting to braille a textbook of any kind whatever, the transcriber should first thoroughly familiarize himself with the pertinent rules set forth in the latest edition of the CODE OF BRAILLE TEXTBOOK FORMATS AND TECHNIQUES, which should then be followed consistently. These publications may be purchased from the American Printing House for the Blind, 1839 Frankfort Avenue, Louisville, Kentucky 40206.

All persons using this Manual are invited to submit to the Division for the Blind and Physically Handicapped of The Library of Congress any comments, criticisms or suggestions they may care to make. These will be studied carefully and given serious consideration in the preparation of any future revision.

Use and Preparation of Drills and Exercises

The entire course is divided into nineteen lessons, each of which is subdivided into sections. Each lesson through Lesson Fifteen contains one or more drills which are designed to give the student practice in the application of the rules of that section. These drills are intended solely for the convenience of the student in providing suitable practice material, and those students enrolled in the correspondence course of The Library of Congress should *not* submit them to the instructor. A supplement will be sent along with this Manual in which these drills are repeated in braille. In order to derive the greatest amount of benefit from them, it is imperative that the student first write the material in braille and then compare his work with the corresponding drill in the supplement.

The exercise at the end of each lesson is designed to test the student's ability to deal with the problems presented in that lesson and also serves as a review of the previous lessons. These exercises must be submitted to the instructor for examination and correction. Every page of an exercise should carry a centered heading, thus: EXERCISE ONE, EXERCISE TWO, and so on. On the *first* page of each exercise, the heading should be followed by a blank line. Beginning with Exercise Two, the number of the page should be shown in the upper right-hand corner. The signature of the student should be affixed at the end of each exercise in both print and braille.

After each exercise has been examined, the student will receive a detailed report from the instructor, pointing out any errors noted and making helpful comments and suggestions; and a new assignment will be made. It is felt that, with the practice provided by the drills and with the assistance of the instructor's reports, it should be possible for students to submit an acceptable exercise on the first or second attempt.

Equipment

Before embarking upon this course the student should provide himself with the following equipment and supplies: a copy of THE INSTRUCTION MANUAL FOR BRAILLE TRANSCRIBING, REVISED 1971; a copy of ENGLISH BRAILLE—AMERICAN EDITION, 1959, REVISED 1970;

braille paper; a braille writer or braille slate and stylus; a braille eraser; and a standard dictionary, preferably WEBSTER'S NEW WORLD DICTIONARY OF THE AMERICAN LANGUAGE, College Edition.

The prospective student may obtain free of charge both the Manual and the Code upon request from the Division for the Blind and Physically Handicapped, The Library of Congress, Washington, D.C. 20542.

The best source for obtaining braille paper is the American Printing House for the Blind, 1839 Frankfort Avenue, Louisville, Kentucky 40206. If ordering from them, you need only specify that the paper is to be used for braille transcribing and should be cut to measure 11 by 11½ inches. If you prefer to order your paper locally, you should also specify Jute Manila Tag, and that the grain should run the 11-inch way of the paper.

There are a number of braille writers on the market. The Division for the Blind and Physically Handicapped has found the Perkins Brailier to be an eminently satisfactory machine in all respects. Information concerning its use and operation is furnished with each purchase by the distributor, Howe Press of Perkins School for the Blind, Watertown, Massachusetts 02172.

The Library of Congress requires the use of a 38-cell writing line. Unless the student adheres strictly to a line of this length, many of the problems which the drills and exercises are designed to present will not be encountered. This length of line is also required for books transcribed under our sponsorship. Persons working for other groups should be guided by their specifications in this respect. Since at this time no 38-cell slate is being manufactured, we recommend the use of the 40-cell slate available from Howe Press, with the first two cells blocked off by tape or some other means.

The braille slate consists of a metal guide and a wooden board. The metal guide has two pegs on the under side which fit into the regularly spaced holes on the left- and right-hand sides of the board. Insert the guide into the set of holes nearest the top of the board, with the hinged side at your left. Before inserting the paper, open the metal guide as you would a book. At the top of the board there is a metal clasp with two prongs on the lower piece. Place the paper well up over the prongs, with the 11½-inch edge of the paper at the top and bottom. To make sure that the paper is inserted straight, keep its left-hand edge flush with the left-hand edge of the board. Snap the clasp shut and close the metal guide over the paper. The prongs of the clasp will hold the paper in place, and the holes made by the prongs will make it possible to replace the paper in exactly the same position when necessary. Four lines of braille can be written with the guide in this position. When these four lines have been written, move the guide down into the next set of holes without removing the paper. Continue in this manner until the entire page has been completed. The bottom strip of the guide has four rows of equally spaced indented braille cells. The top strip has four rows of cut-outs which fit exactly over the cells and are so grooved at the edges that they act as a guide for the stylus. The point of the stylus is used to press the paper into the indented cells, thus forming the desired dots. In doing this, hold the stylus in a vertical position, rather than at a slant, in order to insure a clear, firm dot.

Braille erasers can be purchased from the Howe Press or the American Printing House.

A good dictionary is an indispensable tool for a braille transcriber. Because of the paramount importance of conserving space in the writing of braille, it is frequently necessary to divide words between lines, and this can be done only at the end of a syllable. It is therefore often necessary for the transcriber to consult a dictionary in order to ascertain the correct syllabication of a word. In applying certain rules of braille, it is also sometimes necessary to know whether a word is foreign or Anglicized, or whether it contains prefixes or suffixes, and a dictionary is also essential for this purpose.

The Braille Page

The Library of Congress requires that books transcribed under its sponsorship be written on pages measuring 11 by 11½ inches and that the lines should run across the length of the page. It is impossible to overstress the importance of leaving a sufficient margin at the left-hand, or beginning, side of the page for binding purposes. Volumes with insufficient margins at the left present serious binding problems for us. Therefore, the Library of Congress must insist on a margin of *at least* an inch and a half for this purpose. The right-hand, or ending, margin should measure approximately one-half inch.

The top and bottom margins of the braille page should measure at least one-half inch. This allows for a 25-line page, which is required for hand-transcribed books.

Mailing

When mailing exercises to the Library for submission to the instructor, enclose them in a large envelope, with one cardboard on top and another on the bottom to protect the pages from damage. The pages should never be folded. With each new assignment, a return label will be supplied by the Library, eliminating the necessity for paying postage.

In preparing the trial manuscript for mailing, be sure that the pages are assembled in their proper order, and tie them together securely.

The manuscript should then be enclosed in a box or adequately wrapped to protect from damage. Students not enrolled in the correspondence course may obtain return labels from The Library of Congress through their instructor.

When certified transcribers are mailing a completed book to The Library of Congress, it is suggested that book rates be specified. The Library of Congress will supply upon request return labels not requiring postage for such mailing. However, attention is drawn to the fact that if such labels are used, insurance on the package cannot be obtained, and the package, if lost, cannot be traced. In preparing the book for mailing, each volume should be assembled and tied separately. For the convenience of binders, it is recommended that each page should be marked in pencil with the number corresponding to its braille number. It has been suggested that such number be written in the same corner as the braille number but on the indented side of the page. The book should be placed in a box or boxes, with adequate packing. The boxes should be securely tied. It is recommended that no single box contain more than three or four volumes. If the book is to be proofread through The Library of Congress, it is requested that a print copy be enclosed.

The Application

Before the student can receive a certificate for English Braille Transcribing, The Library of Congress must have on file an application properly completed. If the course is to be taken through The Library of Congress, this application must be submitted with the first lesson; otherwise, it must accompany the trial manuscript which is sent to The Library of Congress for examination. The following form may be used, or a facsimile.

APPLICATION

Date_____

I hereby request that (check appropriate box)

☐ I be enrolled in The Library of Congress correspondence course.

☐ My trial manuscript be examined for certification.

(Title of manuscript)_____

Name in full_____

(Indicate whether Mr., Miss or Mrs. If married, give husband's initials)

Address_____

Name as it should appear on certificate (Please print)

Zip Code

Group affiliated with_____

(If enrolling in correspondence course, put Library of Congress.)

Address of Group_____

Name of group chairman_____

Zip Code

Signed_____



ALPHABETICAL INDEX OF BRAILLE SIGNS

ALPHABET AND NUMBERS

For Writer

1	2	3	4	5	6	7	8	9	0
a	b	c	d	e	f	g	h	i	j
k	l	m	n	o	p	q	r	s	t
u	v	w	x	y	z				

For Slate

1	2	3	4	5	6	7	8	9	0
a	b	c	d	e	f	g	h	i	j
k	l	m	n	o	p	q	r	s	t
u	v	w	x	y	z				

CONTRACTIONS, WORD SIGNS, AND SHORT-FORM WORDS

	Writer	Slate		Writer	Slate		Writer	Slate		Writer	Slate
A			afternoon	afn		already	alr		and		
about	ab		afterward	afw		also	al		ar		
above	abv		again	ag		although	al(th)		as		
according	ac		against	ag(st)		altogether	alt		ation		
across	acr		ally			always	alw				
after	af		almost	alm		ance					

	Writer	Slate		Writer	Slate		Writer	Slate		Writer	Slate
B											
bb	⠠⠠	⠠⠠	conceive	(con)cv	(con)cv	ff	⠠⠠	⠠⠠	ing	⠠⠠	⠠⠠
be	⠠⠠	⠠⠠	conceiving	(con)cvg	(con)cvg	first	f(st)	f(st)	into	⠠⠠ ⠠⠠	⠠⠠ ⠠⠠
because	(be)c	(be)c	could	cd	cd	for	⠠⠠	⠠⠠	it	⠠⠠	⠠⠠
before	(be)f	(be)f	D			friend	fr	fr	its	xs	xs
behind	(be)h	(be)h	day	⠠⠠ ⠠⠠	⠠⠠ ⠠⠠	from	⠠⠠	⠠⠠	itself	xf	xf
below	(be)l	(be)l	dd	⠠⠠	⠠⠠	ful	⠠⠠ ⠠⠠	⠠⠠ ⠠⠠	ity	⠠⠠ ⠠⠠	⠠⠠ ⠠⠠
beneath	(be)n	(be)n	deceive	dcv	dcv	G			J		
beside	(be)s	(be)s	deceiving	dcvg	dcvg	gg	⠠⠠	⠠⠠	just	⠠⠠	⠠⠠
between	(be)t	(be)t	declare	dcl	dcl	gh	⠠⠠	⠠⠠	K		
beyond	(be)y	(be)y	declaring	dclg	dclg	go	⠠⠠	⠠⠠	know	⠠⠠ ⠠⠠	⠠⠠ ⠠⠠
ble	⠠⠠	⠠⠠	dis	⠠⠠	⠠⠠	good	gd	gd	knowledge	⠠⠠	⠠⠠
blind	bl	bl	do	⠠⠠	⠠⠠	great	grt	grt	L		
braille	brl	brl	E			H			less	⠠⠠ ⠠⠠	⠠⠠ ⠠⠠
but	⠠⠠	⠠⠠	ea	⠠⠠	⠠⠠	had	⠠⠠ ⠠⠠	⠠⠠ ⠠⠠	letter	lr	lr
by	⠠⠠	⠠⠠	ed	⠠⠠	⠠⠠	have	⠠⠠	⠠⠠	like	⠠⠠	⠠⠠
C			either	ei		here	⠠⠠ ⠠⠠	⠠⠠ ⠠⠠	little	ll	ll
can	⠠⠠	⠠⠠	en	⠠⠠	⠠⠠	herself	h(er)f	h(er)f	lord	⠠⠠ ⠠⠠	⠠⠠ ⠠⠠
cannot	⠠⠠ ⠠⠠	⠠⠠ ⠠⠠	ence	⠠⠠ ⠠⠠	⠠⠠ ⠠⠠	him	hm	hm	M		
cc	⠠⠠	⠠⠠	enough	⠠⠠	⠠⠠	himself	hmf	hmf	many	⠠⠠ ⠠⠠	⠠⠠ ⠠⠠
ch	⠠⠠	⠠⠠	er	⠠⠠	⠠⠠	his	⠠⠠	⠠⠠	ment	⠠⠠ ⠠⠠	⠠⠠ ⠠⠠
character	⠠⠠ ⠠⠠	⠠⠠ ⠠⠠	ever	⠠⠠ ⠠⠠	⠠⠠ ⠠⠠	I			more	⠠⠠	⠠⠠
child	⠠⠠	⠠⠠	every	⠠⠠	⠠⠠	immediate	imm	imm	mother	⠠⠠ ⠠⠠	⠠⠠ ⠠⠠
children	(ch)n	(ch)n	F			in	⠠⠠	⠠⠠			
com	⠠⠠	⠠⠠	father	⠠⠠ ⠠⠠	⠠⠠ ⠠⠠						
con	⠠⠠	⠠⠠									

	Writer	Slate		Writer	Slate		Writer	Slate		Writer	Slate
much	m(ch)	m(ch)	part	⠠⠠⠠	⠠⠠⠠	st	⠠⠠	⠠⠠	upon	⠠⠠⠠	⠠⠠⠠
must	m(st)	m(st)	people	⠠⠠	⠠⠠	still	⠠⠠	⠠⠠	us	⠠⠠	⠠⠠
myself	myf	myf	perceive	p(er)cv	p(er)cv	such	s(ch)	s(ch)			
			perceiving	p(er)cvg	p(er)cvg				V		
N			perhaps	p(er)h	p(er)h	T			very	⠠⠠	⠠⠠
name	⠠⠠⠠	⠠⠠⠠				th	⠠⠠	⠠⠠			
necessary	nec	nec	Q			that	⠠⠠	⠠⠠	W		
neither	nei	nei	question	⠠⠠⠠	⠠⠠⠠	the	⠠⠠	⠠⠠	was	⠠⠠	⠠⠠
ness	⠠⠠⠠	⠠⠠⠠	quick	qk	qk	their	⠠⠠⠠	⠠⠠⠠	were	⠠⠠	⠠⠠
not	⠠⠠	⠠⠠	quite	⠠⠠	⠠⠠	themselves	(the)mvs	(the)mvs	wh	⠠⠠	⠠⠠
						there	⠠⠠⠠	⠠⠠⠠	where	⠠⠠⠠	⠠⠠⠠
O			R			these	⠠⠠⠠	⠠⠠⠠	which	⠠⠠	⠠⠠
o'clock	o'c	o'c	rather	⠠⠠	⠠⠠	this	⠠⠠	⠠⠠	whose	⠠⠠⠠	⠠⠠⠠
of	⠠⠠	⠠⠠	receive	rcv	rcv	those	⠠⠠⠠	⠠⠠⠠	will	⠠⠠	⠠⠠
one	⠠⠠⠠	⠠⠠⠠	receiving	rcvg	rcvg	through	⠠⠠⠠	⠠⠠⠠	with	⠠⠠	⠠⠠
oneself	(one)f	(one)f	rejoice	rjc	rjc	thysel	(th)yf	(th)yf	word	⠠⠠⠠	⠠⠠⠠
ong	⠠⠠⠠	⠠⠠⠠	rejoicing	rjcg	rjcg	time	⠠⠠⠠	⠠⠠⠠	work	⠠⠠⠠	⠠⠠⠠
ou	⠠⠠	⠠⠠	right	⠠⠠⠠	⠠⠠⠠	tion	⠠⠠⠠	⠠⠠⠠	world	⠠⠠⠠	⠠⠠⠠
ought	⠠⠠⠠	⠠⠠⠠				to	⠠⠠	⠠⠠	would	wd	
ound	⠠⠠⠠	⠠⠠⠠	S			today or	td	td			
ourselves	(ou)rvs	(ou)rvs	said	sd	sd	to-day			Y		
ount	⠠⠠⠠	⠠⠠⠠	sh	⠠⠠	⠠⠠	together	tgr	tgr	you	⠠⠠	⠠⠠
out	⠠⠠	⠠⠠	shall	⠠⠠	⠠⠠	tomorrow	tm	tm	young	⠠⠠⠠	⠠⠠⠠
ow	⠠⠠	⠠⠠	should	(sh)d	(sh)d	tonight or	tn	tn	your	yr	yr
			sion	⠠⠠⠠	⠠⠠⠠	to-night			yourself	yrf	yrf
P			so	⠠⠠	⠠⠠				yourselves	yrvs	yrvs
paid	pd	pd	some	⠠⠠⠠	⠠⠠⠠	U					
			spirit	⠠⠠⠠	⠠⠠⠠	under	⠠⠠⠠	⠠⠠⠠			

PUNCTUATION, COMPOSITION SIGNS, AND OTHER SYMBOLS

	Writer	Slate		Writer	Slate
accent sign	⠠	⠠	italic sign, single	⠠	⠠
apostrophe '	⠠	⠠	italic sign, double	⠠	⠠
asterisk *	⠠	⠠	letter sign	⠠	⠠
bar (or oblique stroke) /	⠠	⠠	number sign #	⠠	⠠
bracket (or brace) [opening	⠠	⠠	parenthesis, opening (⠠	⠠
bracket (or brace)] closing	⠠	⠠	parenthesis, closing)	⠠	⠠
capital sign, single	⠠	⠠	pence (sterling coinage) d	⠠	⠠
capital sign, double	⠠	⠠	percent %	⠠	⠠
colon :	⠠	⠠	period .	⠠	⠠
comma ,	⠠	⠠	pound (sterling coinage) £	⠠	⠠
dash —	⠠	⠠	question mark ?	⠠	⠠
dash, double ——	⠠	(same)	quotation mark, double, “ opening	⠠	⠠
decimal point .	⠠	⠠	quotation mark, double, ” closing	⠠	⠠
ditto “	⠠	⠠	quotation mark, single, ‘ opening	⠠	⠠
dollar sign \$	⠠	⠠	quotation mark, single, ’ closing	⠠	⠠
ellipsis ...	⠠	⠠	section sign §	⠠	⠠
exclamation point !	⠠	⠠	semicolon ;	⠠	⠠
fraction-line / or —	⠠	⠠	shilling (sterling coinage) s	⠠	⠠
hyphen -	⠠	⠠	termination sign	⠠	⠠

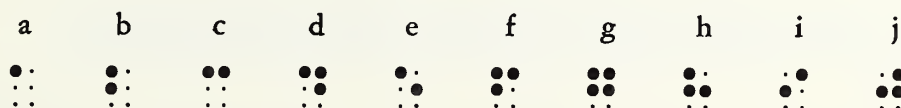
INSTRUCTION MANUAL FOR BRAILLE TRANSCRIBING

LESSON ONE

THE BRAILLE ALPHABET

1. **The First Ten Letters of the Alphabet.** Braille is a system of embossed characters formed by using combinations of six dots consisting of two vertical columns of three dots each and known as the braille cell. Each simple braille character is formed by one or more of these dots and occupies a full cell or space. For convenience, the dots of the braille cell are numbered. Thus, on the embossed side of the braille page, the upper left-hand dot in the braille cell is designated No. 1, the middle left-hand dot No. 2, the lower left-hand dot No. 3, the upper right-hand dot No. 4, the middle right-hand dot No. 5, and the lower right-hand dot No. 6. The first ten letters of the alphabet are formed from the upper and middle dots of the cell and are the foundation of the system. Thus, the letter *a* is represented by dot 1; *b* by dots 1-2; *c*, 1-4; *d*, 1-4-5; *e*, 1-5; *f*, 1-2-4; *g*, 1-2-4-5; *h*, 1-2-5; *i*, 2-4; *j*, 2-4-5.

For Writer



For Slate



Memorize the foregoing letters thoroughly by dot number and configuration.

2. **Braille Writers and Braille Slates.** There are two methods for transcribing into braille — by braille writer and by slate and stylus. The braille writer has six keys corresponding to the braille cell. Beginning at the center, the keys to the left of the space bar are numbered dots 1, 2 and 3, and those to the right of the space bar 4, 5 and 6. Keeping this numbering in mind, the braille letters can be transcribed exactly as memorized. It should be kept in mind, however, that when the braille slate is used, the embossing appears on the under-side of the paper. Therefore, the writing must be done from right to left, in order that when the page is turned over it can be read from left to right. For this reason, dots 1, 2 and 3 will be written at the right-hand side of the braille cell and dots 4, 5 and 6 at the left-hand side. The letters shown above are presented first as they would appear to the reader and as they would be written on the braille writer, and second as they would be written on the braille slate.

Drill 1

In order to familiarize yourself thoroughly with the first ten letters of the alphabet, write the following words in braille. Leave one cell (or space) completely blank between words. Your work on this and all subsequent drills should *not* be submitted to the instructor for correction. Instead, in order to check the accuracy of your work, compare it with the correct braille form in the accompanying braille supplement.

acid	acacia	badge	beige	cadi	cage	deface	dice	ebb	egg
fad	fief	gag	gage	hag	hide	id	idea	jag	jade

3. **The Second Ten Letters of the Alphabet.** The second ten letters of the alphabet are formed by adding dot 3 to each of the first ten. Thus, *k* is formed by adding dot 3 to *a*, *l* by adding dot 3 to *b*, and so on.

For Writer

a	b	c	d	e	f	g	h	i	j
k	l	m	n	o	p	q	r	s	t

For Slate

j	i	h	g	f	e	d	c	b	a
t	s	r	q	p	o	n	m	l	k

Drill 2

Learn the second ten letters and, for practice in their use, write the following drill.

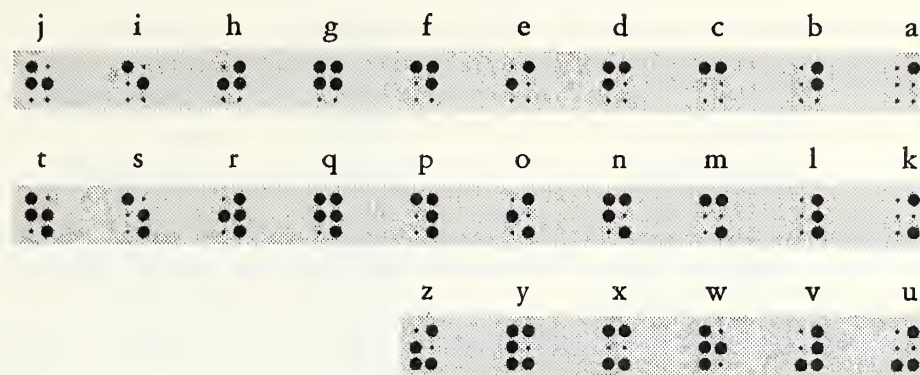
kettle	kneel	lair	llama	manor	melon	noise	notice	orange
orphan	package	possessor	rapport	rascal	simile	spoon	tragic	trio

4. The Last Six Letters of the Alphabet. The letters *u*, *v*, *x*, *y* and *z* are formed by adding dots 3 and 6 to the first five letters. Thus, *u* is formed by adding dots 3 and 6 to *a*, and so on. The letter *w*, dots 2-4-5-6, does not fit into this pattern, because braille was devised by a Frenchman, and the French alphabet does not contain the letter *w*.

For Writer

a	b	c	d	e	f	g	h	i	j
k	l	m	n	o	p	q	r	s	t
u	v	w	x	y	z				

For Slate



Drill 3

When you have learned the final six letters of the alphabet, write the following words for practice.

ukulele	ultimatum	vacillate	vaguely	wield	weird	quay	xylem	yield
yeoman	zoological	zyme	qualify	xebec				

EXERCISE ONE

Prepare the following exercise and submit it to the instructor for correction. Center "exercise one" on the first line of each page of your work, and on the first page only leave a blank line following it. In this exercise, take a new line for each phrase. Write your name in both braille and longhand at the end of the exercise.

jazz tunes	wry wit	mutual respect
he prays daily	jubilant hallelujahs	did he dig deep
feign surprise	olives or onions	a brook murmurs
a frisky poodle	vivid pictures	weird spectacle
fidgety filly	icicles drip	quizzes puzzle me
raw recruits	dull adjectives	labor battalions
quixotic exploits	bribe a policeman	unbelievably calm
electric elevator	wise philosophy	home sweet home
queue up	six textbooks	fireflies flit
crack a joke	lovely velvet	brass knuckles
build a wigwam	yuletide joy	mimic a madman
gigantic gorilla	a deep divide	angry gangs
attractive tie	true blue	pretty rosebud
lovely lullaby	blood circulates	prompt appraisal

LESSON TWO

CAPITALS, PARAGRAPHING, PUNCTUATION AND CARDINAL NUMBERS

5. **Capitalized and Fully Capitalized Words.** In braille, there is no separate alphabet for capital letters. Instead, capitalization is indicated by use of a special capital sign, dot 6, which should be placed immediately before the letter affected. This, and other signs peculiar to braille, are known as *composition signs*. To indicate that all the letters of a word are capitals, the double capital sign, dot 6, placed in two consecutive cells immediately before the word, should be used. When proper names, such as McKENNA or MacDONALD, are written in capital letters in print, the letters *c* and *ac* are smaller than the letters in the rest of the word. To indicate this in braille, place a single capital at the beginning of the word and the double capital before the second part of the word.

Drill 4

Practice the following drill designed to familiarize you with the use of the capital sign.

Anita
MY FAIR LADY
Adriatic
RADIO GUIDE

OKLAHOMA
McWilliams
Claude
MOBY DICK

Faye
DUNE BOY
Leon
MacDANIEL

6. **Paragraphing.** Paragraphs are indicated in braille by starting the first word of each new paragraph in the third space, or cell, of a new line. Never leave a blank line between paragraphs unless the print indicates a break in thought through extra spacing.

Where print ignores paragraphing by using all capital letters in the first few words at the beginning of a chapter or other division, this practice should be disregarded in braille. Such paragraphs should be properly indented, and the normal use of capitalization should be observed.

7. **The Period, Question Mark, Exclamation Point, Comma, Semicolon and Colon.** As in print, braille contains a special set of characters to represent punctuation signs. The order and spacing of braille punctuation signs should follow the print, unless otherwise specifically provided hereinafter. At no time should more than one space be left after punctuation.

Learn the following punctuation signs:

		Writer	Slate			Writer	Slate
period	.			comma	,		
question mark	?			semicolon	;		
exclamation point	!			colon	:		

Drill 5

Practice writing the following sentences. Treat each sentence as a paragraph.

I want six items: scissors, buttons, screws, nails, nuts, bolts.

Miss Flynn, take a memo: Call Mr. Phelps at twelve noon; see Mr. Gray at six.

Is John a college graduate?

Give me back my Santa Claus suit!

Nancy does twirl a baton nicely.

I love all animals: cats, dogs, calves, pigs, goats, lambs, etc.

Joanie wants a big blue umbrella.

Take my book; hold my coat!

Turn on a radio at once; an unusual report is on.

Quiet, David, I am afraid! An ugly man knocks at my door.

Donna is exquisitely built.

Does Jimmy want a banana?

Does he want my old bicycle?

Help! Help! My leg is hurt!

Jack loves poetry; give Tom prose.

Aunt Patricia, may I date George next week?

BRIGADOON, an old Broadway play, is a musical.

I want a black cat; a gray squirrel gives Madge joy.

Does Philip love my niece, Hilda?

Kim has five suits: blue, gray, beige, black, coral.

8. The Apostrophe, Quotation Marks, Parentheses and Brackets. Now learn the following additional punctuation signs:

	Writer	Slate		Writer	Slate
apostrophe	'		closing single quotation mark	'	
opening double quotation mark	"		opening parenthesis	(
closing double quotation mark	”		closing parenthesis)	
opening single quotation mark	'		opening bracket	[
			closing bracket]	

Note that, of the above characters, the braille equivalents for brackets and single quotation marks are formed by using dots from two braille cells.

a. **Single and Double Quotation Marks.** Unless otherwise specifically noted in this Manual, print punctuation signs are represented by their corresponding braille equivalents. An exception to this occurs in the case of quotation marks. Normally, quoted matter is enclosed in double quotation marks; and where quoted matter appears within a quotation, it is enclosed in single quotation marks. However, in some British books this usage is reversed, with single quotes used for quotations generally and double quotes for quotations within quotations. In such cases, the braille should nevertheless adhere to normal usage, and the outer marks should be changed to double quotes and the inner marks to single quotes. This results in a saving of space, because double quotation marks occupy only one cell, whereas single quotes require two.

b. **Apostrophe Before Capital Letter.** It should be remembered that the capital sign should immediately precede the letter to which it applies. Therefore, if a capital letter is preceded by an apostrophe, the apostrophe should be written before the capital sign.

c. **More Than One Paragraph in Quotes, Parentheses or Brackets.** If a passage consists of two or more paragraphs in quotation marks, parentheses or brackets, ordinarily the opening quotation mark, parenthesis or bracket is placed at the beginning of each such paragraph, and the closing one appears only at the end of the last paragraph. If, as occasionally happens, the print does not follow this normal procedure, the braille should nevertheless adhere to it. This, of course, does not apply to passages of conversation, where each speech is enclosed within quotation marks in a separate paragraph.

Drill 6

Practice writing the following sentences, treating each as a paragraph.

"I love my new home!" he exclaims; "twelve nice big rooms!"

Jimmie (a husky boy, age twelve) ate a huge apple pie.

A girl wrote on a slate: "I love all animals, wild or tame."

'Tis true, Johnny doesn't exploit all opportunities at college.

"If Rufus sees 'Hamlet', I hope he'll take adequate notes," wrote Aunt Lucy.

All budget items [see report on fiscal policies] presuppose rigid economy.

'He irritates me,' Raymond wrote petulantly; 'he calls me "ignorant hillbilly."'

Let's hunt squirrel; next (if Lady Luck smiles), we may get quail too.

"We'll visit Alaska next July," Uncle William agrees; "New York is too hot."

Grant (victor at Vicksburg) drank liquor freely.

He sang an old, old tune, SWEET ROSIE O'GRADY.

9. **The Hyphen, Dash and Double Dash.** The hyphen, dash and double dash are represented in braille as follows:

		Writer	Slate
hyphen		⠠⠠	⠠⠠
dash	—	⠠⠠	⠠⠠⠠⠠
double dash	——	⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠

a. **The Hyphen.** As in print, the principal uses of a hyphen are to divide words between lines and to separate the parts of compound words.

When dividing a word between lines or between pages, the division should be made between syllables. A one-syllable word can never be so divided.

The correct division of words by syllable is far from easy, and even dictionaries sometimes differ. It is recommended that transcribers resort to a good dictionary for correct syllabication until they have learned it either by memory or by educated instinct. We recommend the use of WEBSTER'S NEW WORLD DICTIONARY OF THE AMERICAN LANGUAGE, College Edition, for this purpose. However, a few observations of a general nature may be helpful.

In general, where a vowel is given a long sound in pronunciation, it should come at the end of the syllable; but where a vowel has a short sound, the syllable should include the consonant following it. Examples:

Long Vowel	Short Vowel
de- grade	deg- radation
fa- mous	fam- ine
fi- ber	fil- ial
pro- fessor	prof- it
pu- nitive	pun- ish

There are some outstanding exceptions to this practice, as with short vowels followed by *tion*, *sion* or *cial* where the short vowel ends the syllable. Examples:

revi- sion	ambi- tion	spe- cial
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Some words are pronounced and divided in two different ways, depending on whether they are used as nouns, adjectives or verbs. It may therefore be necessary to determine from context which part of speech is involved. Examples:

Short Sound	Long Sound
pres- ent (noun)	pre- sent (verb)
rec- ord (noun)	re- cord (verb)
proj- ect (noun)	pro- ject (verb)
prog- ress (noun)	pro- gress (verb)
prec- edent (noun)	pre- cedent (adjective)

It should be noted that plurals of nouns are not given in the dictionary if they are formed regularly. It is therefore necessary for the transcriber to know that when the plural is formed by adding "es" to a word ending in the *sound* of *ch*, *sh*, *j*, *s*, *x*, or *z*; or by adding "s" to words ending in "e" and having such final sounds, the "es" is a syllable in itself. Examples:

match-	bush-	hedg-	dress-	cas-	box-	maz-	rac-
es	es	es	es	es	es	es	es

(Further aids in the correct syllabication of words will be found in Lesson Five.)

Whenever a hyphen appears at the end of a print line, it becomes necessary for the transcriber to determine whether it has been used to divide the word between syllables or whether it separates the components of a hyphenated compound word. In the former case, the hyphen must be dropped from the braille transcription unless it comes at the end of the braille line also. In the latter case, the hyphen must be retained in braille even though it does not fall at the end of the line. Examples:

Print	Braille
some- where	somewhere
self- expression	self-expression

Compound words are constantly being coined by authors, and many of these will not be found in the dictionary. Therefore, if a hyphen appears at the end of a print line, and the word cannot be found in the dictionary either as one word or as a hyphenated compound word, it should be treated as a compound word, and the hyphen should be retained in the transcription.

No space should be left between the last syllable on the line and the hyphen. The hyphen must never be put at the beginning of a new line.

As a general principle the maximum number of spaces on a braille line should be utilized. Therefore, wherever there is room on a line for one or more syllables and a hyphen, even on the last line of a braille page, as many syllables should be written on that line as space will permit. Examples:

a- way	self-re- liant	bod- y.
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No space should be left before or after the hyphen in a compound word, except that print copy should be followed as to spacing in disconnected compound words. Examples:

five- or six-lane freeway	pro-labor or -agriculture vote
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A double capital sign placed before a compound word indicates that *all* the letters of the word are capitals; and therefore the double capital sign should not be repeated after the hyphen. For the same reason, it should not be repeated where a portion of any fully capitalized word is carried over to a new line.

Hyphens are also sometimes used to indicate omitted letters in a word. When this is done in print, an equal number of hyphens (unspaced) should be used in braille.

b. **The Dash.** A dash can usually be distinguished from a hyphen in print by its greater length. However, since print does not always carefully differentiate between the two symbols in this way, it is sometimes necessary to tell from the context which braille symbol to use. This can be done by keeping in mind that the function of the hyphen is to join, whereas the function of the dash is to separate. Thus, the hyphen is required in: *The Tennessee-Valley-Bonneville Dam philosophy is thought by some to border on socialism.* However, the dash is needed in: *Many other projects have been inspired by the successful development in the Tennessee Valley—Bonneville Dam, for example.* The hyphen, not the dash, should always be used between inclusive dates, as: *William Henry Seward (1801-72); Lyndon B. Johnson (1909-).* (No space is left in braille between the hyphen and closing parenthesis.)

Although print is not always consistent in the matter of spacing, in braille a space should not be left either before or after a dash, with two exceptions: it may appear either at the beginning or at the end of a line; and it should be followed by a space if it ends an incomplete sentence. Of course, if in the latter case the dash is followed by a closing quotation mark or some other mark of punctuation, no space should be left between the two. Although a dash may begin or end a line, it should never be divided between lines. If a dash would fall at the beginning of a braille line, and be followed by a space or by other punctuation which is followed by a space, the last syllable of the preceding word must be carried over, since the dash, as a mark of punctuation, should be in contact with a word.

c. **The Double Dash.** When a dash represents an omitted word or name, a double dash should be used in braille and should be spaced and punctuated as a word. It should also be used to represent omitted letters in a word where such an omission is shown in print by a single dash rather than by a hyphen for each missing letter.

Drill 7

Practice writing the following sentences, treating each as a paragraph.

He is an unhappy man—or is he?

Lucille has on an extremely pretty blue-gray dress.

Philip is a five- or six-trip-a-week pilot.

Jack is a d--n fool.

Jack's pal, Johnny M-----, is a fool too.

TWO-ON-AN-ISLE TALES is a picturesque book.

Tom-on-a-Spot funnies give Alice's playmates joy.

I may take a walk or— No, I don't want my coat.


Well, maybe on my next trip I'll return Amy's gold-piece.

A Mr. — possesses secret files on Russian plans.

Miss Pye, give John my notes—notes I made a week ago.

Lectures on sculpture, poetry, jazz—classical music is taboo—give visitors broad cultural opportunities.

Pa's favorite tune is DEEP PURPLE.

10. **Cardinal Numbers.** There are no special braille symbols for cardinal numbers. Instead, numbers are expressed by the letters *a* through *j* preceded by a special braille composition sign  (dots 3-4-5-6), known as the *number sign*. Thus,

1  2  10  35  and so on.

The effect of the number sign is not terminated by commas, colons and hyphens. However, it is terminated by other marks of punctuation such as the dash, question mark or parenthesis, and the number sign must be repeated following such marks. It is always required before a number which follows a space. Although numbers joined by the hyphen do not require a second number sign, if the hyphen joining two numbers falls at the end of the braille line, the number sign should be repeated at the beginning of the following line. Integral numbers may be divided between lines. Such division should be made only after a comma, and the number sign should not be repeated at the beginning of the following line. Examples:

1939-40

1939-
40

300,000,000,000,-

000

The number sign is a braille composition sign and is not the equivalent of any print symbol or symbols. Therefore, it cannot be used to represent the word "number," the abbreviation "No.," or the print number sign. The latter should be represented in braille by the abbreviation "No.," followed after a space by the braille number sign and the corresponding braille number. Example:

(print) catalog #1812

(braille) catalog No. 1812

When in print a number is preceded by an apostrophe, the apostrophe represents a missing number, and so the number sign should precede it. Thus,

'59

In plural numbers, the apostrophe should be inserted in braille before the *s*, even though it has been omitted in print. Thus,

1930s

Drill 8

Practice writing the following sentences.

1. Nancy didn't hunt up any 1948-49 pamphlets on Sue's project.
2. Baby Laura, only 16 weeks old, is sick.
3. I want 500 items: 100 dolls, 25 kites, 52 baby bottles, 23 toy monkeys, 36 spoons, 4 knives, 22 cake pans, 38 pie pans, 15 jewelry boxes, 85 suitcases, 35 baby books, 15 fairy books, 20 Japanese kimonos, 30 radios.
4. Miss Brooks directs briskly: "Add six 7s, Class."
5. He has 3 automobiles—a '59 Cadillac, a '60 Dodge, a '64 Buick.
6. Copy all dates on a new page: 1560-65, 1875-81, 1878-1904, 987-1022.
7. Locate catalog #58-9403.
8. Admiral George's boat sank April 16, 1851—'52, I'm sorry.
9. Sun rays promote life—93,000,000 miles away.
10. He cites textbook code 9(2).

EXERCISE TWO

Prepare the following exercise for submission to the instructor. Treat each sentence as a paragraph. Number your pages in braille at the extreme right-hand margin of line 1. EXERCISE TWO in double capitals should be centered on the same line. A blank line following the

heading is required on page 1 only. Remember to affix your signature in both braille and longhand at the end of the exercise. Follow these procedures in all subsequent exercises.

1. Frank, a husky man, takes a horseback ride once or twice a week.
2. If all goes well, let's take an Atlantic cruise soon.
3. John asks: "Did I make Mom mad at me, Dad? I didn't want to."
4. Joan types well; Lucille tries, gets no place.
5. Gayle groans: "Oh, Aunt Betty, I hate Diana! Diana is a slim, pretty girl; I'm too fat."
6. Cuba [see map on page 153] has a sunny climate.
7. Diaz (1450?-1500) made Portugal supreme at sea.
8. "Tim!" ejaculates Mom. "Don't mold clay animals on my new rug!"
9. Joe (a grumpy man) seldom smiles; Joe's wife (luckily) seems happy.
10. At six-fifty a bell tolls sadly.
11. "I'm late—busses simply crawl on slick, icy roads," apologizes Paul.
12. He told an anecdote—grotesque, gory, yet true.
13. "Oh, don't play silly games," he begs; "let's run a race."
14. Cora writes: 2590, 2,356,000, 86,357; (cogitates, goes on) 3907, 1961, 1813 (hesitates, totals figures up).
15. Is Egypt an equatorial region? [See African map.]
16. Florida produces citrus fruits—oranges, lemons, grapefruit, limes, etc.
17. Let's take a swim at— Oh, no, I left my trunks at home.
18. Only a few select books get critical approval. [See book reviews, Feb. 15 issue, "Detroit Daily News."]
19. DON QUIXOTE is satirical, yet funny.
20. Did he get on a No. 40 or a No. 42 bus?
21. "Practice Poe's poem 'Annabel Lee,'" Dr. Johnson told Tom's dramatics class.
22. A neon sign importunes all patrons: SAMPLE MACDONALD'S SPECIAL COCKTAILS.
23. My nephew, Bruce, is on a five- or six-week trip abroad.
24. "'Tis true, Juanita," spoke Joseph sadly, "we move next week."
25. We meet at Mr. ———'s twice a week. We plot espionage.
26. Mr. Fitzpatrick collects textbooks; he has 200 on meteorology, 200 on Greek philosophy, 50 on music, 39 on sociology, 26 on botany, 43 on physiology.
27. "I hate geography! Maps mix me up!" Anne sobs.
28. An isosceles triangle [see page 206] is a geometric figure.
29. Dick (Madge's small son) visits my family approximately once a week.
30. If Major Morris is correct—I hope he is—Bill flies home next autumn.
31. Add prefixes: —duce; —rect; —port.
32. I hate a mid-April or -May cold spell.
33. My phonograph (a '57 Magnavox) set me back 250 bucks.
34. John Black is a brilliant man; Tom B---- is a d--n idiot.
35. A GLOBE-DEMOCRAT full-page ad describes a model home on Sunset Drive.
36. "'Give me a home run or give me a triple" is my motto,' says Spillville's cocky second baseman.
37. He sells Aunt Nellie's Home-Made Pies.
38. 1967-68 academic progress at Podunk College surpasses all prior records.
39. He plans on big-volume 1967-68 fur sales.
40. My new pale-blue dress is size 18; once 16s fit me nicely.
41. "Excuse me," Hank corrects, "my total is 2,365,023 tons."
42. George Orwell's book pictures 1984—1984, only a decade away!
43. Franz is a born musician—plays well on a piano, an electric organ (pipe organ, too), a cello, a trumpet, a flute, cymbals or drums.
44. "Next we'll televise 'TWO-GUN JIM RIDES ON,'" proclaims a husky voice.
45. Bridget O'Toole is a gay old fool.
46. We saw OILY O'NEILL'S ESCAPADES at a local movie.
47. Joe implores: "May I take a—"

LESSON THREE

SINGLE-LETTER CONTRACTIONS

CONTRACTIONS FOR *AND, FOR, OF, THE* AND *WITH*

11. **Contractions in General.** To save space and facilitate reading, certain groups of letters appearing frequently in the English language are represented in braille by special characters known as *contractions* or *signs*. These signs may utilize one or two cells and may represent whole words, parts of words, or both. There are definite rules governing the use of contractions, and these will be discussed in detail as the various types of contractions are introduced.

12. **Single-Letter Contractions.** The first type of contraction which will be discussed is the one-cell whole-word sign represented by single letters of the alphabet. The following is a complete list of these contractions, which should be thoroughly memorized:

b—but	k—knowledge	t—that
c—can	l—like	u—us
d—do	m—more	v—very
e—every	n—not	w—will
f—from	p—people	x—it
g—go	q—quite	y—you
h—have	r—rather	z—as
j—just	s—so	

Note that all these words, with the exception of *it* and *as*, are represented by their initial letters. Since the letters *a*, *i* and *o* are one-letter words in themselves, it would not be possible to use them as contractions for other words.

These contractions should be used to represent the words for which they stand, regardless of the part of speech involved, except that they should not be used for the words *so* and *do* where these refer to notes in the musical scale. They should be used to represent proper names, such as "*Will* Rogers" or "*Thomas More*."

It should be emphasized that these contractions can be used to represent *whole words only*. When these characters are used as parts of words they must be regarded simply as letters and can have no contraction meaning. Thus, *c* standing alone reads "can"; but it cannot be used to represent *can* in "canopy," because this would result in the word "copy." *X* cannot be used to represent *it* in "merit"; and *h* cannot be used for *have* in "haven't." An *s* cannot be added to any of these contractions to form the plural. Thus, the plural of "will" is written "wills," not "ws."

These contractions should be used when followed by the apostrophe in the following combinations only: *c*'s for can's; *c*'t for can't; *p*'s for people's; *s*'s for so's; *t*'d for that'd; *t*'ll for that'll; *t*'s for that's; *w*'s for will's; *x*'d for it'd; *x*'ll for it'll; *x*'s for it's; *y*'d for you'd; *y*'ll for you'll; *y*'re for you're; *y*'ve for you've; and where the "s" is added to a proper name to form the possessive, as in "*Will*'s hat" and "*Tom More*'s house." They should *not* be used when preceded by the apostrophe in an expression like "d'you."

These contractions may be joined to other words by the hyphen to form genuine compound words, whether such compound words are written all on one line or divided between lines. However, they should not be used to form *parts of words* when divided at the end of a line. Thus, when the word "likewise" is divided between lines, *l* cannot be used to represent *like*.

Although these contractions consist of a single letter only, they stand for whole words; and when such words are fully capitalized, they should be preceded by a double, rather than a single, capital sign. Example:

AS YOU LIKE IT

However, when the words "A," "I" or "O" appear in a fully capitalized passage, they require a single capital sign only.

Drill 9

Practice writing the following sentences.

1. You may eat ravioli if you desire, but you will not like it.
2. Every boy can play baseball if he tries.
3. Do not set that empty can on my bookcase.
4. You can't go away from home just yet.
5. I have as big a muscle as you have.
6. He is a just man, but not very humane.
7. Tom's knowledge on that subject is rather vague.
8. Will you put more food on my plate?
9. Will's people will visit us next week.
10. He is not quite as brilliant as my uncle.
11. So few people like that petty politician—he will surely lose.
12. It's true that John graduates from college next June.
13. Will you sew new buttons on my old coat?
14. A milk-can blocks every exit at James More's Dairy.
15. "Deposit all milk-cans on my left," James tells all patrons.
16. If you make a will, I hope you'll not give John that cozy cottage on Willmot Road.
17. Ronald can play do, re, mi on my trumpet.
18. He snubs me, but I will not do likewise, as I feel no ill will.
19. A primitive people's tools seem crude.
20. It'll take a week if you go that way.
21. Self-knowledge is wisdom.

13. Whole-Word Contractions for And, For, Of, The and With. The next group of contractions to be studied is as follows:

	Writer	Slate		Writer	Slate
and			the		
for			with		
of					

These signs are used to represent either whole words or parts of words. When used as whole words and when two or more of them appear in sequence, these contractions, as well as the word "a," should follow one another without a space between them where sense permits. If there is a natural pause between them, they should not be so joined. Since this rule involves a subjective judgment, it requires some further refinement. There is really only one type of situation in which there is such a natural pause as to preclude the joining of these signs. This is where the prepositions "for," "of" or "with" are not followed immediately by their object or modified object. Thus, in the sentence, "What were you looking for a moment ago?", *for* and *a* should not be joined. This sentence really means, "For what were you looking?" The prepositional phrase is not "for a moment"; but joining *for* and *a* would make it appear so. The situation is even clearer where these prepositions are followed by *and*, as in the sentence, "I looked for and found your lost key." Here what is really being said is, "I looked for your key and found your key." "Your key," not "and found," is the object of "for," and there should therefore be no joining. On the other hand, in expressions like "and of course," "and for the present," and "and with this in mind," the rule does not prevent "and" being joined to the preposition following it.

The signs for *of* and *with* should also be joined in the sentence, "He would have stayed with his dad instead of with me." (Here the object of "of" is the prepositional phrase "with me," which does follow the preposition "of" immediately.)

If two of these signs follow one another, but punctuation or composition signs intervene between them, they should not be joined. Therefore, when two or more of these signs follow one another in titles, headings or other material written all in capital letters, they should not be joined, and the double capital sign should be repeated before each.

It should be noted, however, that where only the first word is capitalized or italicized, they should be joined, since the composition sign does not come between them.

In a case where two of these signs should be joined, but there is room at the end of the line for only one of them, that one should be written at the end of the line and the other carried over to the new line.

14. **Part-Word Contractions for And, For, Of, The and With.** In general, these signs should be used as parts of words wherever the letters they represent occur. Thus, the sign for *and* is used in "hand," "sandy" and "Andrew"; the sign for *for* is used in "forge" and "forum"; the sign for *of* is used in "off," "office," "sofa" and "roof"; the sign for *the* is used in "then," "Thelma" and "theory"; and the sign for *with* is used in "withhold" and "withe." Note that the use of these signs does not depend on the pronunciation—whether the vowel is short or long or the consonant hard or soft; or, in the case of the sign for *of*, whether the "o" is part of the diphthong "oo."

There is a general rule (Section 35a of the Code) which requires that preference be given to the contraction which saves the greater amount of space; and it is for this reason that the sign for *with* is used in "withe" rather than the sign for *the*.

There is also a general rule that a braille contraction should not be used if some of the letters comprising it fall into a prefix and the rest fall into another syllable which constitutes all or part of a root; or if some of its letters fall into a base word and the rest into a suffix (Section 34b(2) and (3)). Thus, where the prefix "pro" is followed by a root beginning with the letter *f*, the contraction for *of* should not be used. Examples:

professor profane profile

However, it should be used in words like "profligate" where both letters fall in the same syllable. The rule cited above also prohibits the use of the sign for *of* in words like "photoflood" and "twofold," and the *and* sign in words like "Vandyke."

Drill 10

Practice writing the following sentences.

1. The man that lives next door took Theodore and me for a ride on the trolley.
2. He spoke the phrase with emphasis: "The land of the free and the home of the brave!"
3. You will profit from the lecture on mathematical theory, and for once, you will see the value of it.
4. Foreign travel has a twofold purpose: It helps you relax; and it gives you an idea of the way other peoples live.
5. John told Grandpa that juicy bit of gossip, but they withheld it from Grandma.
6. My wreck of a sofa looks as if it came from Holland with the Pilgrims.
7. I will live with and provide for the forlorn old man.
8. I will give the girl I am fond of a brand-new Ford.
9. Matthew gave a book review on Jack London's THE CALL OF THE WILD.
10. We'll take off for Cleveland on a plane and, for the sake of economy, we'll return on a bus.
11. The play at the Orpheum Theatre is just a run-of-the-mill melodrama.
12. Sandra forgot the sandals, the bandanna, the box of candy and the thermos bottle that I left on the sofa.
13. Professor Vandyke will hold a forum on foreign policy.
14. With profuse apologies he gave me back my copy of John Bunyan's "Pilgrim's Progress."
15. I will play next Andante from Haydn's "Surprise Symphony."

EXERCISE THREE

Prepare the following exercise for submission to the instructor.

1. I will not help you with the essay, for that is not quite fair.
2. He has an adequate theoretical knowledge of the subject but can't apply that knowledge very well.
3. I can go with you, but I'd rather not.
4. We fill every vacancy as soon as we can.
5. Sandy's plane took off from Dulles Airport at noon.
6. I do hope Sandy will have a safe trip.
7. Just a bit of humor helps people forget small worries.
8. Let us write at once and ask for tickets for AS YOU LIKE IT.

9. I'd like more leisure so that I can play more golf.
10. William and Theresa will gather forget-me-nots from the woods.
11. It is not likely that Will's Uncle Sanford will make the grade.
12. Do you want two cans of plums as well as the can of apricots?
13. It is not unnatural that the have-nots feel ill will for the haves.
14. Randolph, will you give Esther that pecan? You ate all the almonds.
15. Let us locate Sofia on the map of Europe.
16. The husky sophomore halfback made the field goal that won the game.
17. That language is very crude and likewise profane; and for a fact I hope you will reform.
18. I'd go with you, but my d--n rheumatism keeps me home.
19. Will you ask for and pay my bill at the hotel?
20. The man I spoke with a week ago came back for more details.
21. Swift's THE BATTLE OF THE BOOKS is a satire.
22. Another of Swift's satires is A TALE OF A TUB.
23. As the happy-go-lucky man races onto the railroad platform, he exclaims: "I've got no more'n two seconds for adieus!"
24. I feel sure you'd pass the mathematical exam if you'd memorize all the important formulas.
25. "That ——— so-and-so took off with my diamond bracelet, and I'll get it back—just you wait and see!"
26. The Athenians won a moral victory at Thermopylae.
27. San Francisco, California, has a very unusual climate.
28. It'll provide me with ample funds for the trip if I withdraw that small sum from my safety deposit box.
29. The Vandyke girls will travel with and amuse my small son on the trip.
30. The Netherlands is a land of dikes and canals.
31. The nosy visitor drawls: "I just met up with Aunt Ethel, and Auntie gave me all the village scandal and 'dirt'."
32. My elegant new clothes will give my relatives from Canton, Ohio, cause for scandal and suspicion.
33. Fortune is an elusive will-o'-the-wisp.
34. The boy writhed on the grass with agony.
35. A force of 1,000 Yankees securely held the fort despite the valiant assaults of the Rebels.
36. He is not quite as tall as I am, but he is more agile.
37. He spoke with emphasis: "I demand that you probate Uncle Elmore's and Aunt Alexandra's wills at once."
38. I have a jigsaw puzzle for the boys, and for the girls I have a box of home-made candy.
39. For the next lesson you will practice the Andante of the Sonata.
40. As the fairy waves the magic wand, the mice assume the form of horses.
41. The objective of the naval campaign is twofold, the blockade of the ports of the foe and the removal of the foe's fleet as an active force.
42. Grandpa spoke of the 1890s as a gay and tranquil decade.
43. The plane rose 15,000 feet—a safe altitude for that region.
44. The blue- and gray-clad forces met at the crossroads.
45. The Soviets flood the air waves with official propaganda.

LESSON FOUR

PART-WORD CONTRACTIONS FOR *CH*, *SH*, *TH*, *WH*, *OU* AND *ST*,

AND ORDINAL NUMBERS;

WHOLE-WORD CONTRACTIONS FOR *CHILD*, *SHALL*, *THIS*, *WHICH*, *OUT* AND *STILL*

15. **In General.** Like the contractions discussed in Sections 13 and 14, those to be presented in this lesson are used both as whole-word and as part-word contractions. In the case of the contractions *and*, *for*, *of*, *the* and *with*, the characters represent the same letters whether used as a whole word or as part of a word. However, in the case of the contractions now to be studied, the characters represent certain letter combinations when used as part of a word, but when standing alone represent a whole word beginning with those letter combinations. These contractions with their meanings are as follows:

Contraction		Dots	Part Word	Whole Word
Writer	Slate			
		1-6	ch	child
		1-4-6	sh	shall
		1-4-5-6	th	this
		1-5-6	wh	which
		1-2-5-6	ou	out
		3-4	st	still

16. **Part-Word Contractions for Ch, Sh, Th, Wh, Ou and St.** In general, these signs are used as part-word contractions whenever the letters they represent occur within a word. Thus, the sign for *ch* is used in "Chicago" and "scratch"; the sign for *sh* in "shoe" and "hush"; the sign for *th* in "thorn" and "filth"; the sign for *wh* in "what" and "whale"; the sign for *ou* in "proud," "four" and "coupon"; the sign for *st* in "state," "past" and "pistol"; the signs for *th* and *st* in "thistle"; the signs for *ou* and *ch* in "touch"; and the signs for *wh* and *st* in "whitest."

As stated in the previous lesson, a contraction should not be used where part of the letters fall into a prefix and the rest fall into the root word. Thus, the sign for *sh* should not be used in "mishap" or "mishandle"; the sign for *ou* should not be used in "prounion"; and the sign for *st* should not be used in "mistake" or "mistrust."

Another general rule (Section 34b(4) of the Code) states that contractions should not be used where they fall partly into one component part of a compound word and partly into another. Thus, the sign for *sh* should not be used in "dachshund"; the sign for *th* in "porthole"; the sign for *wh* in "rawhide"; nor the sign for *st* in "crosstrees."

When in print the words "Street" or "Saint" are abbreviated "St.," they should also be abbreviated in braille, and the contraction for *st* should be used. However, when these words are spelled out in print, the abbreviation should not be used in braille.

17. **Ordinal Numbers.** The contractions for *th* and *st* should be used when writing ordinal numbers such as "1st" and "4th." It should be noted that in print the second and third ordinal numbers are normally formed by adding the endings "nd" and "rd" to the cardinal numbers "2" and "3" respectively. Occasionally, however, they are represented by adding only the letter "d" to the cardinal number; and in such case, the letter "n" or "r" should be inserted in braille. Thus, "2d" should be transcribed "2nd," and "3d" should be transcribed "3rd." The reason for this variation from print copy is that otherwise the "d," following a number, would be read as "4."

Drill 11

Practice writing the following sentences.

1. Thomas's shrill whistle annoys me.
2. The grouchy old man chases the mischievous boys off the street.
3. Uncle Jonathan has a new shoe store on 21st St.
4. He came from St. Louis, Missouri, only two months ago.
5. The ship will dock at Southampton on the 22d or 23d of April.
6. What d'you expect for Christmas from Uncle Nathaniel?
7. If you make another mistake like that I'll punish you at once.
8. Did Mr. Whitney mishandle the funds of the school?
9. My family simply will not eat any hothouse tomatoes.
10. We will visit Holland, Michigan, for the tulip festival on the 15th of next month.

18. **Whole-Word Contractions for Child, Shall, This, Which, Out and Still.** When these characters are used to represent whole words, they may be joined to punctuation or composition signs with the exception of the apostrophe. The only instances in which these whole-word contractions may be used with the apostrophe are in the words "child's" and "still's." Thus, the whole-word contraction for *this* should not be used in "this'll" nor the whole-word contraction for *which* in "which'll."

These contractions may not be joined to other letters or contractions to form parts of words. Thus, the sign for *child* cannot be used to represent *child* in the word "grandchild," although the part-word sign for *ch* is used in this word; and dots 1-2-5-6 cannot be used to represent *out* in "without," although it is used to represent the letters *ou*.

These whole-word contractions may be joined to other words by the hyphen to form genuine compound words, whether such compound words are written all on one line or divided between lines. However, they may not be used to form parts of words when divided at the end of the line. Examples:

(out)-(and)-(out)	(still)-life
(with)-	(ch)ild-
(ou)t	i(sh)
	(ou)t-
	side

As with other whole-word contractions, these signs may be used to represent proper names. Thus, (Still) College.

When "sh" is used to mean an admonition to silence, the contraction for *sh* must not be used, because standing alone, it bears its whole-word meaning "shall." However, where "th'" is used for "the," the sign for *th* should be used, as in "Where should this music be? i' th' air or th' earth?"

Drill 12

Practice writing the following sentences.

1. Which book does the child want for Christmas?
2. Shall I pick out a stylish hat for you?
3. This stout whiskey came from Uncle Josh's new still.
4. My old schoolmate from Chillicothe, Ohio, still pays me a visit every fall.
5. Our grandchild loves the out-of-doors.
6. The child's favorite game is chess.
7. A famous author will soon publish a biography of Joe Stillwell.
8. Without doubt the British make staunch allies.
9. My outside stateroom is quite luxurious and spacious.
10. With two outs and the bases full, Casey struck out.
11. More than likely Ruth Anne will outlive me.
12. The breeze blew my notes every-which-way.
13. "Sh! They'll detect our hideout."
14. This'll surely meet with my big brother's approval.

EXERCISE FOUR

Prepare the following exercise for submission to the instructor.

1. The child's worn-out doll is still a favorite toy.
2. Mr. McDougall lives at 4325 43d St., Chevy Chase.
3. Cynthia's hopechest is full of sheets, wash cloths, dish cloths, and other household items.
4. The story of Jonah and the whale thrills my small grandchild.
5. We shall move from St. Paul Street as soon as we can locate a satisfactory house.
6. On the 21st of this month school'll close for a couple of weeks, which'll cause nobody grief.
7. Still College is a famous school of osteopathy, and Still's curriculum is very broad.
8. Christmas celebrates the birth of the Child of Bethlehem.
9. They expect the new baby on the 29th of July.
10. Without Agatha's help we'd have lost the game.
11. You may go outside and play while I wash the floors and polish the furniture.
12. The smallest mishap will cause the failure of our plan.

- 13. We stand at the threshold of the space age.
- 14. He struck the horse with a rawhide whip.
- 15. D'you suppose I can buy fresh fruit at the store on 22nd Street?
- 16. "Let's hunt up an out-of-the-way place for our still," proposes Whiskey Joe.
- 17. The big Apache chief wore an outlandish costume.
- 18. Every Christmas Grandpa recites for Sheila A VISIT FROM ST. NICHOLAS.
- 19. Why do you mistrust the Czechoslovakian ambassador?
- 20. We ate a tasty lunch at a Childs Restaurant and then saw a top-notch play.
- 21. The boys will take the new shallop for a two- or three-hour sail on the Wabash.
- 22. Both of the candidates expect an out-and-out victory.
- 23. This is a list of my husband's favorite authors: Hawthorne, Poe, Whitman, Shelley, Galsworthy, Goethe, Thomas Mann, Balzac, Proust, Chekhov and Dostoevski.
- 24. Every August we escape the metropolis for a few weeks of outdoor life on the Thousand Islands.
- 25. Will you publish the story which I wrote?
- 26. "If you devour all that fresh fruit you'll get a stomach ache," she told the gluttonous child.
- 27. It's a shame that we can't provide that destitute child a home.
- 28. A loud cry of anguish came from the boy: "Ouch! My toothache!"
- 29. The prounion forces will urge a strike for more safety devices.
- 30. We plan a trip out west for the fall of '70.
- 31. "Sh," admonishes the nurse, "the child's at last asleep."
- 32. A storm came up out of the southeast.

LESSON FIVE

PART-WORD CONTRACTIONS FOR *AR*, *ED*, *ER*, *GH*, *OW*, *BLE* AND *ING*

19. In General. The following contractions are part-word contractions only and have no whole-word meanings:

Contraction		Dots	Meaning
Writer	Slate		
		3-4-5	ar
		1-2-4-6	ed
		1-2-4-5-6	er
		1-2-6	gh
		2-4-6	ow
		3-4-5-6	ble
		3-4-6	ing

These contractions must be used as parts of words wherever the letters they represent occur, except when specific rules limit their use. They should always be used when the letters comprising them all fall within a single syllable, except where, as noted later, a diphthong or diaeresis is involved. Thus, the sign for *ed* is used in "red" and "need"; the sign for *ar* in "far" and "bare"; the sign for *er* in "fern" and "deer"; the sign for *gh* in "night" and "laughter"; the sign for *ow* in "cow" and "snow"; the sign for *ble* in "marble" and "tumbler"; and the sign for *ing* in "wedding" and "singe." The sign for *er* should be used in "derivation," because both the "e" and the "r" fall in the same syllable, even though, as explained later, it is not used in "derive" because there the syllable division occurs between the prefix and the first letter of the root.

Wherever any one-cell part-word contraction forms the last syllable of a word, there is no need to carry that syllable over to a new line, because it could be inserted in the same space that is occupied by the hyphen. However, if such final syllable is followed by punctuation, it may become necessary to carry the contraction and punctuation over to the next line. For example:

proce(ed)-	s(ch)ol-	tru-	(for) (th)-
(ed).	(ar).	(er)!"	(with).

20. **Prefixes and Suffixes.** As with the contractions previously studied, these contractions should not be used where part of the letters fall into a prefix and the rest fall into a root or into a base word. Thus, the sign for *ed* should not be used in "reduce" or "deduce," "edict" or "predict"; nor is it used in "predate" or "redistribute." Similarly, the sign for *er* is not used in "derogatory" or "prerogative," "erect" or "erupt"; nor is it used in "rerun" or "derail." The sign for *ble* is not used in "sublet" nor the sign for *ar* in "infrared." Note that "se" is occasionally used as a prefix, in such words as "seduce" and "seditious," and in such case the contraction for *ed* may not be used. However, in words like "sedan," where the "se" is not a prefix, the contraction should be used. An exception occurs in the case of the word "sedate," where the sign for *ed* is not used, even though the "se" is not a prefix here. Note also that in the occasional instances where the letter "e" is the first syllable of a word without being a prefix, it can be combined with other letters to form a contraction. Thus, the sign for *ed* should be used in "Eden" and "edelweiss," and the sign for *er* in "era," "erotic" and "Erie."

These contractions should not be used where part of the letters comprising them falls into a base word and the remainder into a suffix. Thus, the sign for *ed* is not used in "freedom" or "boredom" nor is the sign for *er* used in "imagery" or "riflery."

21. **Overlapping Compound Words.** As has been previously stated, contractions should not be used where they fall partly into one component part of a compound word and partly into another. Thus, the sign for *ed* should not be used in "kettledrum," the sign for *er* in "state-room," nor the sign for *gh* in "foghorn."

22. **Diphthongs or Diaereses "Ae" and "Oe."** The letter *e* of the diphthong or diaeresis "ae" or "oe" must not be used as part of a contraction. (See Section 25 of the Code.) Therefore, the sign for *er* should not be used in "diaeresis," "aerial" or "Goering," nor the sign for *ed* in "Oedipus" or "aedile." As a practical matter, it seems safe to assume that the "ae" and "oe" combinations are always either diphthongs or diaereses, except: when a prefix ending in "o" or "a" is added to a base word beginning with "e"; or when a suffix beginning with "e" is added to a base word ending in "o" or "a." In such cases, the *ed*, *er* or *en* contractions (the latter to be discussed later) should be used. Examples:

co(ed)uc(ation)al	co(er)ce	emb(ar)go(ed)
to(ed)	boo(ed)	subpoena(ed)
do(er)	woo(er)	

23. **Trigraphs.** In a trigraph, three letters pronounced as a single sound, none of the letters can be combined with letters *outside* the trigraph to form a contraction. (See Section 34b(5) of the Code.) Thus, the "e" of the trigraph "eau" (pronounced "o") in the word "tableau" must not be combined with the letters "bl" to form the sign for *ble*.

24. **Avoiding Difficulty in Pronunciation.** Another general restriction on the use of contractions (Section 34b(7) of the Code) is that they must not be used if their use would cause difficulty in pronunciation. For example, the sign for *ed* should not be used in "Airedale," "batledore," "skedaddle" or "predacious"; nor should the sign for *ing* be used in "lingerie" or "distingué."

25. **Consonants Pronounced Separately.** Certain combinations of consonants normally are pronounced as a single sound — for example, the "gh" combination in "ghost," the "ng" combination in "king" and the "wh" combination in "why." However, in some words the letters in these combinations are given a separate and distinct pronunciation — for example, the "gh" combination in "shanghaied," the "ng" combination in "isinglass" and the "wh" combination in "towhee." Where the letters in such combinations are pronounced separately, they should not be represented by contractions. In the word "dinghy," where the "n" and "g" are pronounced as two sounds, and the "g" and "h" are pronounced as one sound, the sign for *ing* should not be used, but the sign for *gh* must be used.

The letter *g* may have either a hard sound as in "sing" and "finger" or soft sound as in "singe" and "ginger." In either case, the contraction for *ing* should be used.

26. **Ing or Ble at Beginning of Word.** There is one restriction on the use of the signs for *ing* and *ble* which does not apply to the other contractions in this lesson, namely, that they must not be used at the beginning of a word. Thus, the sign for *ing* may not be used in "ingot" nor the sign for *ble* in "blemish." However, unless other rules prevent, these two contractions should be used at the beginning of a line in a divided word. Thus,

em-	morn-	Wa(sh)-	Bi-
(ble)m	(ing).	(ing)ton	(ble).

27. **Retaining Usual Braille Form of Base Word.** Still another general rule (Section 34b(1) of the Code) restricting the use of contractions is that a contraction should not be used if it would result in an alteration of the usual braille form of a base word. Thus, the usual braille form of the word "blemish" must not contain the contraction for *ble*, and when the prefix "un" is added to this base word, the contraction likewise must not be used. Similarly, the word "ingenuous" does not use the sign for *ing* nor should "disingenuous"; and the word "blende" does not contain the sign for *ble*, nor should the word "pitchblende." In such words the contraction should not be used whether the word is written all on one braille line or whether it is divided between lines. Examples:

noseble(ed)

nose-
ble(ed)

unblemi(sh)(ed)

un-
blemi(sh)(ed)

28. **Exception to Rule on Prefixes.** As applied to the contractions discussed in this lesson, there is one exception (Section 34c of the Code) to the rule that a contraction should not be used where part of it would fall into a prefix and the rest into the base word. This exception occurs where words beginning with the letter *r* are prefixed by *a*. In such case, the sign for *ar* should always be used. For example:

(ar)ise

(ar)(ou)se

29. **Part-Word Signs Standing Alone.** Part-word signs which have no whole-word meaning should be used when they stand alone, e.g.: (Ed) (name), (er) (vocal sound of hesitation), and (ow) (exclamation).

30. Choice Between Alternative Contractions.

a. **Preference for Contractions Saving Greater Space.** Where a choice must be made between two different contractions or combinations of contractions, preference should be given to that contraction or combination of contractions which saves the greater amount of space. Examples:

ba(the)s *not* ba(th)es
(with)(er) *not* wi(the)r

b. **Preference for Contractions for And, For, Of, The and With.** Where alternative contractions or combinations would occupy the same amount of space, preference should be given to the part-word contractions for *and*, *for*, *of*, *the* and *with*. (See Section 38b of the Code.) Examples:

bro(the)r *not* bro(th)(er)
nor(the)rn *not* nor(th)(er)n
soo(the)d *not* soo(th)(ed)

31. **Syllabication.** As with the plurals of nouns (discussed in Lesson Two), the past tense and past and present participles of regular verbs cannot be found in the dictionary. The inexperienced transcriber may therefore have some difficulty in deciding how to syllabize these verb forms. In general, adding "ed" or "d" to the verb to form the past tense does not add a new syllable. Thus, such words as "raced," "shaved," "brushed," "caused," "passed" and "slipped" remain one syllable and may not be divided. However, when "ed" is added to a verb ending in "d," "t," "dd," or "tt," it is pronounced separately and constitutes a new syllable. Examples:

fad-
ed,suspend-
ed,test-
ed,supplant-
ed,add-
ed,butt-
ed,

When a verb ends in a "t" or "d" that is doubled before the addition of "ed," a new syllable is formed, but the division is made between the "t's" or "d's." Examples:

nod-
dedplot-
ted

The foregoing practices apply to verbs only; and care should be taken to distinguish adjectives ending in "ed" — such as *crooked* and *wicked* — where the "ed" does constitute a separate syllable, even though it is not preceded by a "t" or "d."

When "ing" is added to a verb to form the present participle, it always results in an additional syllable. When only "ing" is added to the base word, it is always a syllable in itself. Examples:

obey- ing,	suffic- ing,	hid- ing,	form- ing,
flee- ing,	smil- ing,	cross- ing,	

However, when a final consonant is doubled before adding the "ing," the added consonant goes in the syllable with the "ing." Examples:

grab- bing	run- ning
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When "er" or "est" is added to adjectives to form the comparative or superlative, this always results in an additional syllable. Examples:

bold- er,	stead- er,	long- est	muddi- est
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When the base word ends in "ee," one of the "e's" is retained in the base word and the other goes with the "st" or "r" to make the final syllable. Examples:

fre- er,	fre- est
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When a final consonant is doubled before adding the "er" or "est," the added consonant goes in the syllable with the "er" or "est." Examples:

big- ger	mad- dest
-------------	--------------

Drill 13

Practice writing the following sentences.

1. Our corner drugstore is having a big sale on toothbrushes, cigars, bath powder, cigarette lighters, bubble bath, dishes, thimbles and needles.
2. The Hagerstown Almanac predicts snow for March 29.
3. If my salary is reduced, we can't redecorate the living room as planned.
4. He derived a huge profit from the sale of barley last year.
5. They are erecting a mammoth stadium on the shores of Lake Erie.
6. While visiting Switzerland, we learned that the edelweiss is a favorite flower of that area.
7. Carol arose early this morning and studied for the arithmetic test.
8. The colony Sir Walter Raleigh sponsored at Roanoke predated the Jamestown colony.
9. A thorough knowledge of the Spanish language is a prerequisite for the South American service.
10. Oscar's predecessor made the bad mistake of ignoring the wishes of the natives.
11. The Russians slaughtered the Hungarian Freedom Fighters with tanks and artillery.
12. THE TEMPEST is full of striking imagery.
13. The blast of the foghorn warned of lurking danger.
14. The tuberose is a fragrant, white, lily-like flower.
15. Our new neighbors came from the town of Rosedale, Michigan.
16. He plans on making a career of aerodynamics.
17. Dick Hoerner starred for the Los Angeles Rams.
18. The aedile stood guard at the Colosseum.
19. He narrowly escaped capture at Shanghai.
20. Gingerale will quiet an upset stomach now and then.
21. "I Got Spurs That Jingle Jangle Jingle" portrays the carefree western cowhand.
22. Her hair is slightly tinged with gray, but her eyes have the sparkle of youth.
23. During the storm the gale blew all the flower pots off the front porch.
24. Arthur sighed as he looked despairingly at the wreckage of the brand-new car.
25. Aloysius is a brilliant scholar, but he will not study without coercion.

26. Despite the fog, Ed's plane landed with no trouble.
27. The child's nosebleed excited all the grown-ups.
28. Doctor Johnston still has an unblemished record as a surgeon.
29. Frederick's nostrils savored the tantalizing aroma of coffee arising from the downstairs flat.
30. "Ow!" shouted the professor as he sat on the tack.
31. "Let's see," pondered Herbert, "it's—er—four more weeks until school is out."
32. She gave Butch a withering look and exclaimed, "I wish you'd bathe every now and then!"
33. She loathed the bitter northern climate; and that is why she soon moved south.
34. The cricket is the harbinger of the early approach of the fall of the year.
35. It is amazing how few people are thoroughly free of vexing problems.
36. The seductive perfume of flowers filled the night air.

EXERCISE FIVE

Prepare the following exercise for submission to the instructor.

1. "The moving finger writes and having writ moves on."—Omar Khayyam
2. The town sorely needed civic progress and a change of politicians.
3. It is highly probable that the bill will pass overwhelmingly.
4. Roger Babson predicted the stock market crash of 1929.
5. George Washington, a redoubtable soldier, excelled as a statesman as well.
6. The two outstanding track stars will rerun the hundred-yard dash.
7. The volcano erupted, causing serious loss of life and property.
8. She will sublet her house during her sojourn abroad.
9. They practiced riflery for an hour.
10. The Atlantic Charter proclaimed the "Four Freedoms."
11. The gift I purchased for my wife will get me out of the doghouse.
12. Are you taking a stateroom for the overnight trip?
13. The kettledrums are slightly off pitch, but otherwise I suppose the high school orchestra is mediocre.
14. My old radio has an outside aerial.
15. Hitler, Goering and Himmler ruled the Reich with an iron hand.
16. OEDIPUS REX is a famous tragedy of Sophocles.
17. The Romans respected the aediles, who kept law and order.
18. Michael's ugly Airedale, Tweedledum, won third prize at the neighborhood dog show.
19. Mary is a predacious female.
20. The British manned the navy during the 1740s with boys shanghaied on the streets.
21. The towhee is a bird, resembling the sparrow, and is a habitant of Eastern North America.
22. Harry vows Margaret sings like a mockingbird, but Paul has another idea.
23. Numerous hardships plagued the settlers during the early years of the colony.
24. William Morrow published Nevil Shute's TRUSTEE FROM THE TOOLROOM posthumously.
25. The United States Army will not tolerate malingerers.
26. The cut on her forefinger bled profusely.
27. On arriving at Boston, Edmond cabled the Chicago office for further orders.
28. The Cherry Blossom Festival is emblematic of Japanese-American mutual respect.
29. The remark you made is far from flattering, I can assure you.
30. Our proceeds from the last bingo exceeded anything we anticipated.
31. I will take care of Woodrow's widow.
32. An unblemished record is a valuable asset for any politician.
33. I arose at six on Easter morning for the purpose of hearing the broadcast of the Sunrise Service from Walter Reed Hospital.
34. Any adverse criticism of America's foreign policy arouses Howard's anger.
35. "Ow!" cried Ed, as the doctor roughly removed the bandage.
36. As the waitress set the salad on the table, he looked at it curiously and queried, "Do I eat this, or—er—did I?"
37. Her left leg is withered from a childhood paralysis.
38. The melody of The Lost Chord soothes and relaxes my tired nerves.
39. I bathed her feverish brow during her last hours on earth.

- 40. The Courier-Journal carried a scathing editorial on the abuse of the magistrate's prerogatives.
- 41. He spoke eruditely and with fervor on the art of the Edwardian Era.
- 42. Edythe and Erasmus will take the marriage vows on the 17th of March.
- 43. Rose Marie wore pearl earrings and a brooch set with amethysts for the dress rehearsal.
- 44. He is approaching eighty years of age and still appears hale and hearty.
- 45. The sedate Duchess hired a sedan chair for her tour of Shanghai.
- 46. The governor ordered the seditious periodical suppressed.
- 47. The doctor ordered a sedative for the hysterical victim.

LESSON SIX

WHOLE-WORD LOWER-SIGN CONTRACTIONS FOR *HIS, WAS, WERE, BE, IN* AND *ENOUGH*;

PART-WORD LOWER-SIGN CONTRACTIONS FOR *IN, EN, BE, CON, DIS* AND *COM*

32. **Definition of Lower Signs.** In addition to the one-cell contractions already studied, there is another group of contractions known as lower signs. These lower contractions are formed by combinations of dots from the middle and/or lower portion of the cell. In other words, none of them contains an upper dot, dot 1 or dot 4. It should be noted that the punctuation signs studied in Lesson Two are formed in the same manner and are also treated as lower signs. Lower contractions may be either whole-word or part-word contractions or both.

33. **Whole-Word Lower Signs.**

a. **In General.** We will study first the whole-word lower-sign contractions. These are listed below.

Contraction		Dots	Meaning
Writer	Slate		
⠠⠏⠞⠶	⠠⠏⠞⠶	2-3-6	his
⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠	3-5-6	was
⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠	2-3-5-6	were
⠠⠠⠠	⠠⠠⠠	2-3	be
⠠⠠⠠	⠠⠠⠠	3-5	in
⠠⠠⠠	⠠⠠⠠	2-6	enough*

Note that these characters have the same form as certain letters and vary from them only as to their position in the cell. In writing them, care should therefore be taken to place them in the correct position.

b. **In Contact with Punctuation or Composition Signs.** Some of these contractions also have the same form and position as certain marks of punctuation. Confusion is avoided, however, by a rule which requires that these whole-word lower-sign contractions must never be in contact with any other letter, contraction, word or punctuation sign, whereas punctuation marks must always be in direct contact with a word or other punctuation. Lower whole-word contractions may, however, be preceded by a capital sign and/or italic sign (to be studied later), which are composition signs rather than punctuation signs. Thus, in the sentence, "His history book was — or rather is — in the same place my books

*This whole-word contraction originates from the part-word contraction for *en* to be discussed later.

were," none of the whole-word lower contractions should be used. The word "his" could have been contracted if it had been preceded only by the capital sign, but since it is also preceded by the opening quotation mark, it must be spelled out. The contraction for *his* cannot be used in the word "history," because the lower whole-word contractions cannot be in contact with any other letter. The contractions for *was* and *in* may not be used because the one precedes and the other follows a dash. The contraction for *were* may not be used because it would be in contact with the comma. On the other hand, in the sentence, "The food in his knapsack will be enough for his short camping trip," all the whole-word lower-sign contractions should be used.

The general rule stated in the preceding paragraph requires that, unlike the whole-word contractions previously studied, these contractions cannot be used even to form hyphenated compound words, because this would bring them into contact with a hyphen, contrary to the rule. Thus, the contraction for *in* must not be used in "brother-in-law" nor the contraction for *be* in "bride-to-be." However, where such hyphenated compound words are divided between two braille lines, the whole-word lower sign can be used if it starts the new line and is not followed by punctuation. Examples:

bride-to-	(st) (and)-
(be)	(in)

34. **In and En as Part-Word Contractions.** The characters representing the whole words *be*, *in* and *enough* are also used to represent parts of words. *Be* as a part-word contraction will be discussed later in connection with certain other related contractions. The character representing *in* as a whole word represents the same letters as part of a word; but the character representing *enough* as a whole word represents only the letters *en* as part of a word.

These two part-word lower-sign contractions should be used as parts of words wherever the letters they represent occur, except when specific rules limit their use. These limitations are the same as those applicable to the contractions studied in the preceding lesson. The application to these particular contractions of both the general rule and the limitations upon it may be illustrated by the following examples:

The *in* sign is used in "instant," "pine," "minor" and "Carolina." The *en* sign is used in "enforce," "often," "senior" and "Gene." All these words are governed by the general rule requiring use of contractions wherever the letters they represent occur. Note that their use does not depend on whether the vowel is long or short.

It should also be borne in mind that where rules discussed in the previous lesson prohibit the use of the *ing* sign, the *in* sign should nevertheless be used. Examples:

(In)g(er)sol	l(in)g(er)ie
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However, the *in* sign is not used in "binomial" or "trinodal," and the *en* sign is not used in "denominator" or "prenatal," because one of the letters falls into a prefix and the other into another syllable which constitutes part of a root or of a base word. The *en* sign is used in "enough" when the whole-word contraction cannot be used, because here, though the *e* and *n* fall in different syllables, the *e* is not a prefix. The *en* sign is also used in "denudation," even though it is not used in "denude," because, although in both words the *e* is part of the prefix, in "denudation" it falls into the same syllable with the *n*. The *en* sign is not used in "toenail," because the *e* falls into one component part of a compound word and the *n* into the other. In words like "Phoenix" the *en* sign must not be used because the *e* is part of the diphthong "oe" and may not be separated from the *o* to form part of a contraction. However, it should be used in "gastroenteritis" in conformity with the rule set forth in Sec. 22 ante.

35. **Application of Preference for And, For, Of, The and With Signs.** In words like "then" and "Athens" the *the* sign and *n* are used in preference to the *th* sign and *en* sign, because of the rule stated in Lesson Five, 30b, which gives preference to the contractions for *and*, *for*, *of*, *the* and *with* over any other contractions provided their use does not waste space.

36. **En as Word.** When the letters "en" represent a word, as in the expressions "en route" and "en masse" and in the proper name "Chou En-lai," the contraction must not be used, because standing alone it would take on its whole-word meaning of "enough."

37. **Two or More Lower Signs in Succession.** There is a general rule (Section 40a of the Code) applicable to all lower signs that two or more such signs must not follow one another without a space when one of them is not in contact with a character containing dot 1 or dot 4. For example, where the word "enjoy" is divided between lines, the *en* sign must not be used, because it and the hyphen would follow one another without a space, neither being in contact with a character containing dot 1 or dot 4. When two or more lower-sign contractions would follow one another without being in contact with an upper sign, the final lower-sign contraction must not be used. (See Section 40b of the Code.) Thus, where the word "shortenin'" is divided between lines after the first syllable, the *en* is retained, and the *in* sign is not used.

Any number of lower signs should follow one another without a space if one of them is in contact with a sign containing dot 1 or dot 4. (See Section 40 of the Code.) For example:

"H(er) dress is made (of) f(in)e l(in)(en)."

Note that in a word like "shut-in," the "in" is a *whole word*, and the rule applies prohibiting the use of the whole-word lower sign in contact with punctuation. However, when an "s" is added to such a word, the "in" becomes part of the word "ins"; and the *part-word* contraction can be used, since one of the lower signs is in contact with an upper sign. Thus:

(sh)ut-(in)s

Drill 14

Practice writing the following sentences.

1. The man carried the child in his arms.
2. When they were finished with the interview the clock was striking seven.
3. If you don't hurry we'll be late for dinner.
4. We don't have enough food in the house for the entire weekend.
5. In the initial stages of the war all went well.
6. "In my opinion," the indignant inhabitant of Virginia proclaimed, "General Lee was indubitably the most outstanding general in the Civil War."
7. "I will be—er—in my study if you need me."
8. When my in-laws invaded our domain I was in a state of frenzy.
9. The bride-to-be showed us her linens and dainty lingerie, including her fancy step-ins.
10. If you insist that I be frank, I will be.
11. How few they were, yet how magnificently they defended the homeland!
12. "Enough's enough!" cried the infuriated parent.
13. Dennis is having trouble with denominators which are binomials.
14. His ingrown toenail is giving Henry intolerable pain.
15. You can't deny that the theater is badly in need of a thorough renovating.
16. His enormous hand grasped mine in hearty welcome.
17. Demosthenes was a famous orator of ancient Athens.
18. The insects descended en masse and denuded the fields.
19. If you haven't* anything in our price range we aren't* interested in looking.
20. "It's looked high an' low for the shortenin', but you jes' cain't find nothin' in that kitchen," fumed Mammy Inez.
21. We just weren't* adequately prepared for the attack on Pearl Harbor and the events which followed.
22. The Senator wasn't in, but his secretary greeted us warmly.
23. He finds the climate in Phoenix, Arizona, beneficial for his asthma.

38. **Part-Word Lower-Sign Contractions for Be, Con, Dis and Com in General.** It will be recalled that in discussing *be* as a whole-word contraction, it was mentioned that this contraction may also be used as a part-word contraction. As such, it is governed by the same or similar rules as three other part-word lower-sign contractions, the four being shown below.

Contraction			
Writer	Slate	Dots	Meaning
⠠⠃⠑	⠠⠃⠑	2-3	be
⠠⠕⠗	⠠⠕⠗	2-5	con
⠠⠔⠑	⠠⠔⠑	2-5-6	dis
⠠⠕⠄	⠠⠕⠄	3-6	com

*The *en* sign is used in "aren't" since it is a one-syllable word; and for the sake of uniformity, this sign should also be used in "haven't" and "weren't," even though in them the letters comprising it fall into two syllables.

39. Contractions for Be, Con and Dis.

a. **In General.** The contractions for *be*, *con* and *dis* are all governed by the same rules. They may be used only when they constitute a syllable and occur at the beginning of a word or at the beginning of a line in a divided word, unless they are the last syllable of such a divided word. Thus, these contractions should be used in such words as "believe," "conduct" and "district." They must not be used in such words as "unbelievable," "misconduct" and "indistinct," where they do not occur at the beginning of the word. Nor should they be used in such words as "belligerent," "conch" and "disc," where other letters are included in the syllable; or "coniferous" and "disheveled," where all the letters do not fall in the same syllable. Although, as mentioned above, the *be* sign must not be used in a word like "unbelievable," if that word is divided between lines after the first syllable, the *be* sign should be used at the beginning of the new line. However, where words like "maybe" or "deacon" are divided between lines, the contractions for *be* or *con* must not be used, since here they constitute the last syllable of the word. If a word like "disobedient" is divided after the *o*, a problem arises as to the choice of contractions, *be* or *ed*, both of which would require the same amount of space. When confronted with such a choice, use the contraction which preserves the normal appearance of the word (the *ed* sign). Remember also that in dividing a word like "conduct," the *con* sign must not be used, because it would violate the general rule that two lower signs may not follow one another unless one of them is in contact with a character containing dot 1 or dot 4. Thus:

con-
duct

b. **In Contact with Hyphen.** The contractions for *be*, *con* and *dis* should be used after a hyphen in a compound word, such as "self-discipline." However, they should not be used in contact with a hyphen in a syllabized word. For example:

Con-nect-i-cut dis-con-c(er)t

c. **In Contact with Apostrophe.** These signs must never be used before the apostrophe, as in "dis'(ar)mony," but they may follow it, as in "O'(Con)nell."

40. **The Com Sign.** The contraction for *com* differs from the three contractions just discussed in two important respects. First, although, like the others, it can only be used at the beginning of a word or at the beginning of a line in a divided word, it need not constitute a syllable. Thus, this contraction should be used in words like "come" and "coma" as well as in words like "command." Second, it can *never* be used in contact with a hyphen, dash or apostrophe. Thus, it may not be used in words like "ex-commander" or "com'ere." (Note that if this contraction were used in conjunction with the hyphen, the two would give the appearance of a dash.) This rule applies even though a composition sign intervenes between the dash or hyphen and the contraction. Thus, the *com* sign should not be used in "ex-Committee Chairman Smith."

41. **Be, Con, Dis and Com in Abbreviations.** If any of these four contractions can be used in a complete word, they should also be used in the abbreviation for that word. Thus, since the *con* sign is used in the word "Connecticut," it should also be used in the abbreviation "Conn." Likewise, the *dis* sign should be used in "Dist.," the abbreviation for "District," and the *com* sign in "Comdg.," the abbreviation for "Commanding." Of course, if the letters comprising any of these contractions constitute the entire abbreviation, as in "Con." for "Consolidated," the contraction should not be used, because it would result in two lower signs following one another without a space, neither of which is in contact with a character containing dot 1 or dot 4. Also, if these contractions could not have been used in the word itself, they should not be used in its abbreviation, as in "Belg.," the abbreviation for Belgian.

42. **The Word Con.** Remember that the contraction for *con* is purely a part-word contraction and therefore cannot be used to represent the whole word "con," as in the expression "pro and con."

Drill 15

Practice writing the following sentences.

1. He did look rather bewildered, I confess.
2. I was disconcerted when I learned that residents of the District of Columbia do not have home rule.
3. Connie and Beatrice are constant companions.
4. Disposing of this problem will require the combined efforts of all of us.
5. A considerate child will help when dishes need washing.
6. Glen Echo can scarcely be compared with Coney Island.
7. The Chairman of the Sub-committee on the conduct of the war lost his self-control when the members became disorderly.
8. Betty's behavior at school was unbecoming for a child of her age.
9. The patient has come out of his coma and has improved considerably.
10. Benedict's wife is president of the Ladies Benevolent Society of St. John's Church.

11. With considerable effort she regained her self-composure.
12. "Com'ere and help me fix this flat tire," called the exasperated motorist.
13. As the boy lay dying on the field of battle, he gasped, "May God pro-tect the Con-fed-er-a-cy!"
14. The boys who will man our submarines are trained at New London, Conn.
15. Congress debated the issue pro and con for weeks.
16. Ben O'Connor is my choice for the job—come what may.
17. Constable Hemingway pointed his gun menacingly and ordered, "Come out from be'ind that bar!"
18. That girl makes a habit of being disobedient.
19. The Braves were once idols of Wisconsin.
20. His belligerent attitude is completely incomprehensible.
21. Most people give Sir Francis Bacon credit for having originated the modern scientific method of thinking.

EXERCISE SIX







Prepare the following exercise for submission to the instructor.

1. I do not consider THE BOSCOMBE VALLEY MYSTERY comparable with most of A. Conan Doyle's other stories.
2. Dickens and Thackeray were the two most outstanding British novelists of the nineteenth century.
3. He will be in his late seventies at the end of this century.
4. The doctor was insistent that he not get out of bed until well enough.
5. Give a man enough rope and he'll soon be stringing up washlines for his wife.
6. Benedict Arnold betrayed the United States when he surrendered West Point.
7. My brother-in-law wasn't responsible for the failure of the company.
8. "Which'll it be, madame, soda or gingerale?" inquired the bespectacled waiter.
9. He recited Tennyson's "In Memoriam" with intense feeling.
10. She says she feels insecure when she rides in a twin-engine plane.
11. Tell the milkman—be sure you make it very plain—that we aren't returning home for three more weeks.
12. His behavior denoted that he was completely undismayed at the unexpected outcome.
13. The enumerators have now completed taking the '70 census.
14. The forenoon meeting will be chiefly concerned with considering the new budget.
15. She is confident that the infrared lamp will benefit her aching back.
16. The denial of freedom of the press is a distinctly totalitarian phenomenon.
17. The Triple Entente was in rapport in matters of foreign policy.
18. I find things like trinomials and logarithms a constant enigma.
19. He abandoned his dinghy on the banks of the Wisconsin River and continued his journey on foot.
20. Virgil's AENEID opens with the flight of the hero from Troy.
21. If he will take daily calisthenics for a few months his physique will be immensely strengthened.
22. It has been rumored that the groom-to-be finds his ardor cooling and is becoming more disenchanted since learning of his betrothed's poverty.
23. "Come out with yer hands up," called the sheriff, "or I'm comin' in and git yuh."
24. Having been an ex-commander in the Navy, he was a firm believer in discipline.
25. The inter-continental ballistics missiles program is an indispensable phase of our defense effort.
26. Her hair was disheveled and her clothing was in disarray.
27. Jack Benny might have been an accomplished violinist rather than a comedian.
28. Three-year-old Johnny proudly enunciated for his admiring grandparents' benefit: "Con-stan-ti-no-ple."
29. Miss O'Connor will be in charge of the kindergarten this year.
30. As the cockney orator took his place on the rostrum, he began: "On be'alf of all decent Henglishmen I protest this insolent be'avior of the 'Ouse of Commons!"
31. On the corner, he passed a disreputable-looking stranger, who whined, "Will you 'commodate me with the price of a cup of coffee, sir?"
32. In a closely-contested race he was chosen Congressman from the 2nd Dist. of Iowa.
33. If you will con the pages of the text diligently, you will find enough material for the essay.
34. When she arrived at the studio, she discovered a hastily-scribbled note saying, "Called out of town unexpectedly; for next lesson practice Mozart's Con. No. 18."
35. The new freight rates which the Interstate Commerce Committee has recommended are unbelievably high.
36. If we wait a week or two, maybe he'll change his mind.
37. In looks they might have served as stand-ins for Chou En-lai.

LESSON SEVEN

WHOLE-WORD LOWER-SIGN CONTRACTIONS FOR *TO*, *INTO* AND *BY*;PART-WORD LOWER-SIGN CONTRACTIONS FOR *BB*, *CC*, *DD*, *FF*, *GG* AND *EA*43. Contractions for *To*, *Into* and *By*.

a. **In General.** There remain three other whole-word lower-sign contractions in addition to those studied in the preceding lesson. These are:

Contraction			
Writer	Slate	Dots	Whole Word
		2-3-5	to
		3-5, 2-3-5	into
		3-5-6	by

Whenever these three contractions are used, no space should be left between them and the word, composition sign or symbol which follows. For example:

Turn (to) (the) left.

(The)y m(ar) (ch) (ed) (into) Fr(ed) (er)icksburg.

Multiply by 10.



Remember that the maximum number of spaces on the braille line must be utilized. Therefore, if there is not room on the line for the contraction for *to*, *into* or *by* and the word or first syllable of the word which follows, the word "to," "into" or "by" (not the contraction) should be written on that line if there is room.

It should be noted that the contraction for *by* is indistinguishable from the contraction for *was*, except that *by* must never be followed by a space, whereas *was* always must be. This difference makes it impossible, for instance, to mistake the expression "two by two" for "two was two."

b. **In Contact with Punctuation and Composition Signs.** Although the contractions for *to*, *into* and *by* may be used before composition signs, abbreviations, and symbols such as the dollar sign, per cent sign, etc., they must not be used before any punctuation signs. (Remember that composition signs are those which are peculiar to braille, such as the capital sign and number sign already studied and others, such as the italic sign and the letter sign, to be studied later.) On the other hand, they may be contracted *after* opening quotation marks, opening parentheses and brackets, or a dash. Thus, these contractions should not be used in the following cases: He constantly referred to "duty"; and "Give it to 'em, boys!" But they may be used in the following: "To be or not to be"; and (into the night—into the cold, hostile night).

c. **In Contact with Other Lower-Sign Contractions.** These contractions should be used before any other contraction which stands for a word or begins a word, with the exception of the six whole-word lower-sign contractions. (To use *to*, *into* and *by* in contact with other whole-word lower signs would violate the general rule previously stated that two lower signs may not follow one another without a space unless one of them is in contact with a character containing dot 1 or dot 4. In such case, *his*, *was*, *were*, *be*, *in* or *enough* must be spelled out.) Although the part-word contractions for *be*, *con*, *dis* and *com* may be used only at the beginning of a word or at the beginning of a line in a divided word, this does not preclude their being preceded by the contractions for *to*, *into* or *by*. The following examples illustrate the foregoing rules:

(to) (go)	(to) (which)	(into) (the)	(by) (er)ror
(to) (en)joy	(by) (con)s(en)t	(to) be	(into) his

d. **Whole-Word Contractions Only.** The contractions for *to*, *into* and *by* must not be used as parts of words nor to form a component part of a hyphenated compound word. For example:

t(ow) (ar)d	by(st) (and) (er)	(in) tonate
well-to-(do)	by-product	

e. **Preceded and/or Followed by Capital Sign.** These contractions may be either preceded or followed by a capital sign, but they must not be both preceded and followed by a capital sign. Thus, the contraction for *to* should be used in "To err is human" and in "I went to Chicago"; but the *to* must be spelled out in "To George it seemed simple." In titles or other fully capitalized passages, each word must be preceded by a double capital sign, and therefore if *to*, *into* or *by* is included in these the contractions cannot be used.

f. **Where Contraction for Into Cannot Be Used.** In cases where rules prohibit the use of the contraction for *into*, the *in* sign should nevertheless be used. For example:

J(OU)RNEY (IN)TO AM(ER)ICA

(The)b(and) broke (in)to "(The) (St) (ar) Spangl(ed) Bann(er)."

g. **Followed by Natural Pause.** Section 41 of the Code states that "There should be no space between the lower-sign contractions *to*, *into* and *by* and the word which follows if there is no natural pause between them." There are three main types of case in which a natural pause occurs. The first is where the prepositions "to," "into" or "by" are not followed immediately by their object or a modifier of their object. Thus, in the sentence "The book you refer to has been misplaced," the preposition "to" is not followed by its object, and hence may not be contracted. In the phrase "government by and for the people," the preposition "by" is not followed immediately by its object and likewise must not be contracted. However, in the sentence "He came to an abrupt halt," the contraction for *to* must be used because it is followed by the modified object, "an abrupt halt." The second type of case in which these contractions cannot be used is where the words they represent are used as adverbs in such examples as "He passed by in a hurry," "by and large," "by and by" and "to and fro." The student will find it helpful to observe that wherever "to," "into" or "by" is followed by a conjunction such as "and," "or" or "but" they may not be contracted. Finally, the contraction for *to* should not be used where the verb with which it belongs is understood rather than expressed. Thus:

I (had) decid(ed) (to) quit (work) (ing). I didn't (have) to any (more).

Drill 16

Practice writing the following sentences.

1. She missed her train by just five minutes.
2. He will have to have his credentials by the end of the week.
3. He gets into more trouble than most boys.
4. He will drop by the office to make inquiries concerning the new filing system.
5. By this evening I hope to complete the study.
6. From 1952 to 1954, Toby studied aerodynamics.
7. He went from Chicago to Reno by way of St. Louis.
8. Byron was incapacitated by an attack of influenza.
9. "By the way, will you be able to meet me at nine in the morning?" Mr. Byrd asked his brother-in-law.
10. He was greeted by "Hello, you old so-and-so!" as he entered the room.
11. It is clear (to me, anyway) that the enterprise will be a complete failure.
12. His book, in my opinion, is very poorly written—to be perfectly frank.
13. She complained bitterly: "To've been prepared might've prevented the disaster."
14. He took her into his study.
15. By being as inconspicuous as possible, he was able to enter the arena unobserved.
16. You can hardly expect her to consent to moving in with her in-laws.
17. A rise in the cost of living is an inevitable by-product of war.

18. Automobiles began to be popular toward the end of the second decade of the twentieth century.
19. Bit by bit, he was winning the respect of the well-to-do merchant.
20. Innocent bystanders at the scene of a crime may be unwilling to testify.
21. By May 1 he will have completed his basic training.
22. TO HAVE AND TO HOLD is a novel depicting early colonial life.
23. The job opening you asked me to look into seems to be very attractive.
24. On his way to and from school he likes to stop and talk with the old gentleman.
25. With continued effort he will attain his goal by and by.
26. He stopped by to remind me of our dinner date.

44. **The Double-Letter Signs and Ea Sign.** Six additional lower signs remain to be studied. These are as follows:

Contraction			
Writer	Slate	Dots	Meaning
		2-3	bb
		2-5	cc
		2-5-6	dd
		2-3-5	ff
		2-3-5-6	gg
		2	ea

a. **Used Only Within Words.** It will be noted that, in addition to the meanings given above, each of these characters can also be used to represent punctuation or some other contraction. As such, they would appear either as a whole word, before a word, at the beginning of a word, or at the end of a word as punctuation. To prevent confusion, a rule has been adopted that when these characters are used to represent the double-letter signs or the *ea* sign, they must be used only between letters and/or contractions within a word. Thus, they could never be used at the beginning or the end of a word. Likewise, they can never be used in contact with an apostrophe or hyphen. Thus, the *ea* sign should be used in "decease," the *dd* sign in "added," and the *gg* sign in "eggs." However, the *ea* sign must not be used in "easy" or "tea," the *dd* sign in "add," the *gg* sign in "egg," the *ff* sign in "sheriff's" nor the *bb* sign in "ebb-tide." Also, keep in mind that, though the *ea* sign is used in a word like "feature," where such a word is divided between lines, the contraction must not be used, because it would then be in contact with a hyphen.

b. **Followed by Suffix or Portion of Compound Word.** As has been stated, where a word ends with the letters "ea," "bb," "cc," "dd," "ff" or "gg," the contractions cannot be used. However, if such word is followed by a suffix or another word to form a different word, these contractions should then be used. Thus, although these contractions may not be used in "stiff," "puff" or "ebb," they should be used in "stiffly," "puffed" or "ebbing"; and although they must not be used in "tea," "sea" or "egg," they should be used in "teacup," "seashore" and "egghead."

c. **Preserving Usual Form of Base Word.** Where a word beginning with "ea" is preceded by a prefix or another word, resulting in the formation of a different word, the *ea* contraction cannot be used, because it would result in changing the usual braille form of the base word, contrary to Section 34b(1) of the Code. Thus, the *ea* contraction must not be used in "uneasy," "anteater" or "northeast," because it would not be used in "easy," "eater" or "east." There is one definite exception to this rule, namely, that the *ea* sign should be used in "disease."

d. **Where Certain Suffixes Beginning With "A" Are Added to Base Words or Roots Ending With "E."** When the word endings "al," "an" and "ate" are added to a base word or root ending in "e," the *ea* sign should be used. For example:

v(en)(er)(ea)l gigant(ea)n p(er)m(ea)te

Where the suffixes "able" or "age," or the endings "aginous" or "alogy," are added to base words or roots ending in "e," the contraction for *ea* must not be used. For example:

(ch) anea(ble) p(er) mea(ble) mileage acreage
 oleag(in)(ou)s g(en)ealogy

There is one exception to this rule: The *ea* contraction is used in "lineage," referring to ancestry.

e. **Where Final Consonant Is Doubled Before Adding Suffix.** When the final consonant of a word is doubled before adding such suffixes as "ed," "en," "er" and "ing," the double-letter contraction should be used. For example:

ru(bb)(ing) pa(dd)(ed) hi(dd)(en) slu(gg)(er)

f. **Overlapping a Prefix and a Base Word or Root.** When a prefix ending in "e" is added to a base word or root beginning with "a," the *ea* sign should not be used. For example:

pream(ble) readju(st)

It should be borne in mind, however, that in a word like "realize," where the "re" is not a prefix, the *ea* contraction should be used. On the other hand, the signs for *bb*, *cc*, *dd*, *ff* and *gg* may overlap syllable divisions which occur between a prefix and the root of a word. For example:

a(bb)reviate a(cc)(en)t a(dd)ict e(ff)ect a(gg)riev(ed)

g. **Overlapping Components of Compound Words.** When the letters comprising any of these contractions fall partly into one component part of a compound word and partly into the other, the contraction should not be used. For example:

p(in)eapple dumbbell h(ea)ddress poleax

The word "subbasement" is treated as a compound word rather than as a base word preceded by the prefix "sub," and therefore the *bb* sign is not used.

h. **In Diphthongs and Trigraphs.** It should be remembered that the letter *e* of the diphthong "ae" must not be combined with another letter in order to form a contraction. Thus, the *ea* sign cannot be used in "paeon," because the *e* is part of the diphthong "ae." However, in the trigraph "eau" the *ea* sign is used, because both its letters fall within the trigraph. For example:

tabl(ea)u b(ea)u

i. **Preference Given to Other One-Cell Contractions.** In case a choice must be made between two alternative contractions, always use any alternative one-cell contraction in preference to *ea* or the double-letter signs. Thus, the *ar* sign is used in preference to the *ea* sign in words like "learn" and "bear," the *ch* sign is used in preference to the *cc* sign in words like "saccharine," and the *ed* sign is used in preference to the *dd* sign in words like "meddle" and "wedding." Also, the *of* sign and *for* sign are used in preference to the *ff* sign in words like "office" and "effort," and the *the* sign in preference to the *th* and *ea* signs in words like "theater." Likewise, the *ble* sign is used in preference to the *bb* sign in words like "bubble," and the *and* sign is used in preference to the *ea* sign in words like "meander." The results in "effort," "bubble" and "meander" also save more space.

Drill 17

Practice writing the following sentences.

1. When he saw the cop put his finger on the trigger he gave up the struggle.
2. Succor was not slow in arriving for the sufferers from the disaster.
3. Suddenly the hubbub ceased.
4. You may think it odd, but I simply will not eat cabbage in any form.
5. "I kin go out with a diff'rent dame every night," boasted the sheriff's son.
6. She was a stiff-necked old aristocrat and refused to mingle with the rabble.
7. The leader of the plot was accused of treason.
8. We are weary of being treated like riffraff.
9. Mr. Eaton was puffing contentedly on a huge cigar.
10. Eddie is as proud as a peacock of his new Ford.

11. For dinner we were served meatloaf, French-fried eggplant, carrots and peas, cabbage salad, French bread, coffee, peaches and cream and white cake topped with fluffy marshmallow frosting.
12. Venereal disease was quite prevalent in the armed forces during 1917-18.
13. Leander was arrested as the result of a brawl in a downtown speakeasy.
14. The house was deserted, and an uneaten meal was still spread on the table.
15. He was taken prisoner by the Chinese Communists in the Korean War.
16. I was agreeably surprised by the fine delivery of the valedictory speech, which was given at the baccalaureate exercises.
17. Mr. Webb says he gets more mileage per gallon of gasoline with his new Rambler.
18. He left his Chevrolet at the garage to have the carburetor readjusted and the wheels realigned.
19. I believe that the realtor will accept considerably less than the price he quoted.
20. President Truman made monkeys out of the political wiseacres who were predicting a Republican victory in 1948.
21. Her new beau is taking her to the theater this evening.
22. The streets were littered with rubble following the storm.
23. It was a tremendous effort for the crippled man to hobble up the steps.
24. When the calisthenics were finished, the teacher gathered up the dumbbells and Indian clubs.

EXERCISE SEVEN

Prepare the following exercise for submission to the instructor.

1. By curtailing his expenses sharply, he was able to save enough to go to college.
2. The alchemists of the Middle Ages were preoccupied with trying to change the baser metals into gold.
3. By jet, it is possible to go from Baltimore to Los Angeles in four hours.
4. His research on the project will continue into 1971.
5. By July 1, he will be ready to open his office in that well-to-do neighborhood.
6. "What do you mean by 'due process of law'?" asked the judge sternly.
7. From the radio issued the voice of a crooner pouring his heart and soul into "To Each His Own."
8. The story (to be continued in the next issue) is filled with horror and suspense.
9. The problems of space travel—to a boy this is a fascinating subject—were discussed at length in Bobby's essay.
10. "Please don't make me devote the whole evenin' to 'rithmetic and readin'," begged Buddy.
11. It will be to his advantage to study chemistry in high school, since he is planning to be a doctor.
12. Teddy is going to compete in the track meet as a discus thrower.
13. Sir Walter Raleigh introduced tobacco into England.
14. The bylaws were amended to permit voting by proxy.
15. You may rest assured that his homecoming will create a big to-do.
16. He was engrossed in reading A TRIP TO THE MOON by Jules Verne.
17. The motto that he lives by is "Early to bed, early to rise, makes a man healthy, wealthy and wise."
18. The strikers refused to let anybody go into or out of the plant.
19. The ship hove to a few miles outside the harbor.
20. He sat on the edge of the raft lazily swinging his legs to and fro.
21. His analysis is, by and large, the most convincing I have heard.
22. The sheriff then placed handcuffs on the ruffians and led them off to jail.
23. The intoxicated youth staggered and fell onto a pile of luggage standing on the platform.
24. For his breakfast Pearl was preparing bacon and eggs.
25. Following the meeting of the Ways and Means Committee, the affable hostess served tea and muffins.
26. A staff officer was dispatched with orders to open the artillery barrage.
27. It's the bailiff's duty to keep order in the courtroom.
28. Most movie theaters show a double feature now and then.
29. Oddly enough, the train arrived on schedule.
30. It is a custom in our household to serve eggnog during the Christmas season.
31. The widespread use of penicillin and other antibiotics has considerably reduced the danger from certain diseases.
32. Uneasy rests the head that wears a crown.
33. The ship's compass showed that we were headed southeast.
34. The Charge of the Light Brigade took place during the Crimean War.
35. In the beginning God created the heaven and the earth.

AMERICAN FOUNDATION FOR THE BLIND
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	Dot 5		Dots 4-5		Dots 4-5-6	
	Writer	Slate	Writer	Slate	Writer	Slate
part						
question						
right						
some					spirit	
time						
under			upon			
work			word		world	
young						
character						
through			those			
where			whose			
ought						
there			these		their	

The general rule governing initial-letter contractions is that they should be used either as words or as parts of words when they retain their original sound. Thus, the initial-letter contractions are used in the following examples:

ye(st) (er) (day)	(ever) y(where)	l(ever)	s(ever) al
gr(and) (father)	ad(here) s	un(know) n	l(and) (lord)
s(mother) (ed)	re(name) d	(question) naire	b(right)
(time) r	m(ar) i(time)	(th) (under)	(work) (ing)
(young) (st) (er)	(there) by	(character) i(st) ic	(through) (ou) t
(where) (upon)	(ought) n' t	(for) e(word)	(had) n' t
G(er) (many)	(spirit) ual	(under) (world)	(their) s

On the other hand, the contraction for *ever* should not be used in words like "evert," "severe" or "fever"; the contraction for *here* should not be used in "heresy"; the contraction for *time* should not be used in "centime," "centimeter" or "Mortimer"; the contraction for *under* should not be used in "laundry"; the contraction for *there* should not be used in "ethereal"; the contraction for *ought* should not be used in "Houghton," since the first syllable is pronounced with the long sound of *o*; the contraction for *word* should not be used in "sword"; the contraction for *these* should not be used in "theses"; nor should the contraction for *had* be used in "Hades." There are only three outright exceptions to this general rule, namely, the contraction for *know* is used in "acknowledge," and its derivatives, and the contraction for *ought* is used in "drought" and "doughty" and their derivatives, although in these words the "know" and "ought" do not retain their original sound.

46. **Modifications of General Rule.** In addition, there are some modifications of the general rule with respect to three of these contractions, namely, *one*, *some* and *part*.

a. **Sign for One.** The contraction for *one* is used whenever *o* and *n* are in the same syllable, even though the combination does not have the sound of "one"; but it should not be used when the *n* begins a new syllable. Thus, this contraction should be used in words like "gone," "phone," "honest," "money" and "monetary"; but it should not be used in words such as "phonetic," "pioneer," "colonel," "coronet" or "anemone."

b. **Sign for Some.** The contraction for *some* should be used only where the letters it represents retain their original sound, *and* where they form a complete syllable in the base word. For example, this contraction should be used in "handsome"; and it should also be used in "handsomer" and "handsomest," because it not only retains the sound of "some," but it also constitutes a complete syllable in the base word "handsome." On the other hand, it cannot be used in words like "blossomed" and "ransomed," because the syllable "some" does not appear in the base words "blossom" and "ransom." Nor can it be used in words like "somersault," because such a word is itself the base word and in it the letters "some" appear in two different syllables. Finally, this contraction should not be used in words like "chromosome" and "gasometer," because there the letters do not retain their original sound.

c. **Sign for Part.** Except where other rules prohibit, the contraction for *part* must be used unless the prefix "par" is followed by any form of the word "take." Thus, this contraction should be used in words like "impartial," "particular," "parterre," "repartee" and "Spartan"; but it should not be used in words like "partake," "partook," etc.

47. **Preference Given to One-Cell Contractions.** Where a choice must be made between a one-cell and a two-cell contraction, preference must be given to the former unless use of the latter would result in saving space. (See Section 35b of the Code.) The most common instances where this rule is applied occur where the letters *d*, *r* or *n* follow "one" or "here." In such cases, the contractions for *ed*, *er* and *en* should be used in preference to the contractions for *one* and *here*. Examples:

(st)on(ed) prison(er) adh(er)(ed) adh(er)(er) coh(er)(en)t

Other applications of the general rule occur in "haddock," where the one-cell contraction *dd* is used in preference to the two-cell contraction for *bad*; and "Parthenon," where the contraction for *the* is used in preference to that for *part*.

48. **Digraphs and Trigraphs.** A contraction must not be used if such use would disturb the pronunciation of a digraph or trigraph. (See Section 34b(5) of the Code.) Therefore, the contraction for *here* must not be used in "atmosphere" nor the contraction for *one* in "Boone."

49. **Indicating Correct Pronunciation.** Where a choice must be made between two consecutive contractions in order to avoid misspelling, preference should be given to the contraction which more nearly indicates correct pronunciation. (See Section 35c of the Code.) Thus, "wherever" should be contracted (wh)(er)(ever) rather than (where)v(er); "where'er" should be contracted (wh)(er)e'(er) rather than (where)'(er); and "dispirited" should be contracted di(spirit)(ed) rather than (dis)pirit(ed).

Drill 18

Practice writing the following sentences.

1. Beverley comforted her small brother by saying, "Mother promised that she and Father will take us fishing one day soon."
2. "How can you ever forget the words of 'The Lord's Prayer'?" Grandmother scolded young Gaylord.
3. You know you cannot remain here forever without money.
4. How many North American birds can you name?
5. There can be no question of our right to insist upon the work's being done promptly under the terms of the contract.
6. We were rather surprised to learn that some of our neighborhood boys had taken part in the street riots and that some had been named as instigators.
7. Everyone ought to take some time each day for reading.
8. In these days of supersonic speed one can travel to any part of the world in no time at all.
9. To those who have character and a spirit of adventure the Navy is very appealing.
10. Through the help of their families, the young couple was able to weather the financial crisis.
11. Unquestionably, where there is smoke there is fire.
12. We hope that the party will be a big surprise for Grandfather, whose birthday is next Friday.
13. He thought that since he had plenty of money he'd be treated like a king wherever he went.
14. One can gain a sympathetic understanding of Negroes through their spirituals.

15. The characteristics of the adult are inherent in the chromosomes of the embryo.
16. The untimely death of the doughty captain plunged the entire ship into an atmosphere of gloom.
17. The professor reluctantly acknowledged that the students needed more time to complete their theses.
18. Wordsworth referred to the skylark as the "Ethereal Minstrel, pilgrim of the sky."
19. Eight-year-old Thaddeus began his Mother's Day poem with: "Where'er I wander, where'er I roam, I sit there and ponder on Mother and home."
20. Pat Boone, the crooner, starred in JOURNEY TO THE CENTER OF THE EARTH.
21. The onerous task of participating in the ceremonies is too burdensome for me to assume.
22. The grown-ups partook of a light lunch of biscuits and honey and tea and then went out onto the veranda and watched the youngsters turning somersaults and cartwheels.
23. He is the handsomest boy in the class, and therefore he is never without a date.
24. He was captured by a band of outlaws but was soon ransomed by his father.
25. The housemother admonished the girls and told them severely that no dessert was to be served until the finnan haddie had been eaten.
26. Germany invaded Poland in September, 1939, whereupon the British, whose word had been pledged, proclaimed a state of war.
27. His feverish dreams were haunted by shadowy figures out of his past.
28. The only seats to be had on opening night were a couple in the parterre.

EXERCISE EIGHT

Prepare the following exercise for submission to the instructor.

1. Yesterday Mortimer started to work on his part-time job for his father-in-law.
2. The name of Lord Nelson, who defeated the French fleet at Trafalgar, is revered by the British people.
3. Some of the questions in the questionnaire had to be answered "yes" or "no."
4. Wherever he went he was under the close scrutiny of the police.
5. The youngsters are planning a big surprise for their mother for Mother's Day.
6. Though lonesome and frightened, the young lad was none the worse for the night spent in the woods.
7. You cannot go on forever spending more money than you earn.
8. Here and there the sun peeped through the clouds.
9. I don't know whether or not I want to go to Germany, as I don't understand a word of the language.
10. "How many guests do you expect at the party?" asked the spirited young man.
11. One of the outstanding characters in the play is a typical man of the world.
12. "These are the times that try men's souls," wrote Tom Paine.
13. Those whose houses are made of glass ought not to throw stones.
14. Many fairy tales start with the words "once upon a time."
15. Several cases of typhoid fever were reported in the flooded area.
16. It has been remarked that one might move the world with a lever if he had something to rest it upon.
17. He continued to adhere to his beliefs even though he was condemned as a heretic.
18. Those of us whose lives are spent in the Western Hemisphere know scarcely anything of life in the Orient.
19. Norman Thomas was the acknowledged leader of the Socialist Party for many years.
20. She was unable to smother a yawn as he continued to recite the boring particulars of his journey.
21. The name of Daniel Boone is familiar to every Kentuckian.
22. Mrs. Hadley was impressed with the beauty of the Parthenon.
23. She bought a miniature sword from a Parisian shop for a few centimes.
24. Sir Francis Drake began his maritime career by plundering Spanish galleons.
25. Through modern machinery laundering is made easier for the housewife.
26. Many doctorate theses involve hard and painstaking work.
27. The old abandoned enamelworks is being leased for a new factory.
28. The copyright for this book is owned by Houghton Mifflin Co.
29. PARADISE LOST by John Milton tells of Lucifer's fall from ethereal splendor to the underworld of Hades.
30. Old-time gas ranges were not equipped with timers.
31. My grandmother had saved enough coupons for a handsome new set of luggage.
32. During the drought years of the early '30s many farmers were hard-pressed for money.
33. John Paul Jones was one of the early pioneers of the American Navy.
34. Abraham Lincoln was known by the nickname "Honest Abe."
35. Colonel Doubleday cherished the family heirlooms even though they had no monetary value.
36. The baronet purchased one of the handsomest villas in Scotland.
37. Spring had arrived early, and the lovely anemones had blossomed in the near-by woods.

38. One's hereditary characteristics are determined by his chromosomes.
39. He partook generously of the sparkling beverage and fell into a deep reverie.
40. The prisoner's response to the chaplain's words of solace was incoherent.
41. Everett was too dispirited to participate in the holiday festivities.
42. OF HUMAN BONDAGE was one of W. Somerset Maugham's earliest successes.
43. Wherever he goes he orders haddock or swordfish.
44. Illinois permits the death penalty, whereas Wisconsin does not.
45. He is not as prosperous now as he was heretofore.
46. Dubuque, Iowa, was named for Julien Dubuque, a fur trader who built a fort there during the French occupancy.

LESSON NINE

FINAL-LETTER CONTRACTIONS; CONTRACTIONS IN PROPER NAMES

50. Final-Letter Contractions.

a. **In General.** Final-letter contractions are formed by preceding the final letter of the letter combination by either dots 4-6, dots 5-6 or dot 6. The following is a complete list of these contractions:

Dots 4-6			Dots 5-6			Dot 6		
	Writer	Slate		Writer	Slate		Writer	Slate
ound								
ance			ence					
			ong					
			ful					
sion			tion			ation		
less			ness					
ount			ment					
			ity			ally		

b. **When Used.** Final-letter contractions should be used in the middle or at the end of a word or at the beginning of a line in a divided word. They may never begin a word nor be used alone as a whole word, nor should they be used when preceded by the hyphen or the apostrophe. Thus, these contractions should be used in words like:

(ar) (ound)	b(ound) (ar) y	assi(st) (ance)	b(less) (ed)
preci(sion)	proces(sion) al	hope(less)	h(ence) (for) (th)
c(ount)	m(ount) a(in)	provid(ence)	hope(ful)
(be)l(ong)	t(ong) ue	m(ong) rel	firm(ness)
fai(th) (ful) ly	edi(tion)	(con) (st) itu(tion) al	cav(ity)
T(en) (ness) ee	(com) (ment)	me(ment) o	re(ally)
p(ity) (ing)	n(ation)	(st) (ation) (ar) y	
vit(ally)	r(ally) (ing)	(ch) (ance) llor	

They should also be used when they appear at the beginning of a line in a divided word. Thus:

reli-	vital-	hope-	funda-
(ance)	(ity)	(less) (ness)	(ment) al

c. **When Not Used.** On the other hand, these contractions may not be used to represent the whole words "less," "ally" or "Sion." Nor may they be used in "ancestor," "lesson," "encephalitis," "fulfill," "mental" and other words where the contraction would occur at the beginning of the word. None of them should be used where they follow the apostrophe, as in the word "grey'ound"; nor where they follow the hyphen in a word like "re-ally" or in a syllabized word such as "com-*pli*-ment."

Note that, like other contractions, these contractions must not be used where a prefix or suffix is added to a base word and use of the contraction would change the usual braille form of such base word. Thus, the *less* sign should not be used in words like "unlessoned" nor the *ful* sign in words like "unfulfilled." Nor should the *ity* sign be used in words like "fruity" nor the *ally* sign in words like "squally," where the suffix "y" has been added to a base word. It should be noted that in a word like "re-ally" use of the contraction is prohibited not only because it would follow a hyphen, but also because its use would change the usual braille form of the base word; and so the contraction should not be used in such case even if it appears at the beginning of a line in a divided word.

The rule that a contraction must not be used where part of its letters fall into a prefix has some application to these contractions. Thus, the *ong* contraction should not be used in words like "incongruous" and "uncongenial."

Remember that a contraction must not be used where it would disturb the pronunciation of a digraph or trigraph. Thus, the *ity* sign should not be used in "hoity-toity."

d. **Tion and Ation.** The *ation* sign should be used in preference to the *a* and *tion* sign in words like "station" and "application" for the reason that it saves more space. However, where it is necessary to divide such words between lines, and it is possible to get the *a* on the first line, then the *a* and *tion* sign should be used. Thus:

(st) a-	applica-	devia-	(in) vita-
(tion) s	(tion) s	(tion) .	(tion) al

e. **Using Two-Cell Contractions to Save Space.** Although the general rule is that a one-cell contraction must be given preference over a two-cell contraction where a choice must be made, the latter should nevertheless be used if it would result in saving more space. Thus, in "thence" the *th* and *ence* signs should be used in preference to the *the* sign, *n*, *c* and *e*; in "whence" the *wh* sign and *ence* sign should be used in preference to the *wh* sign, *en* sign, *c* and *e*; and in "danced" the *ance* sign and *d* should be used in preference to *a*, *n*, *c* and the *ed* sign.

f. **Exception to Rule Giving Preference to One-Cell Contractions.** An exception to the general rule giving preference to one-cell contractions over two-cell contractions where the same amount of space would be saved occurs where the letters "ence" are followed by the letters *d* or *r*, in which case the *ence* sign should be used in preference to the alternative one-cell contractions. Examples:

(com) m(ence) d Sp(ence) r

g. **The Feminine Ending Ess.** Although the general rule provides that contractions must not be used where part of the letters fall into a suffix, an exception is made where the feminine ending "ess" is added to words ending in *n*, such as "baroness," "lioness" and "governess," in which case the *ness* sign should be used. However, where the base word ends in a contraction, that contraction must be retained and the *ness* sign must not be used. Examples:

(ch) iefta(in) ess citiz(en) ess

51. **Contractions in Proper Names.** With this lesson, we have completed the presentation and discussion of all braille contractions. The general rules governing the use of these contractions which have been referred to in this and preceding lessons are all summarized in Rule X of the Code.

In general, the same rules apply to the use of contractions in proper names. Examples:

(Ch) (ar) lest(ow) n	Rosedale	(St) al(in) grad	(Sh) anghai
B(en) edict	Rei(ch) stag	Fr(ed) die	Sp(ence) r
Ha(dd) on Hall	Goer(ing)	Ca(the) r(in) e	Mahoney
Mac(ed) onia	T(en) (ness) ee	I(ow) a	
Professor Hit(ch) cock	(The) (In) t(er) denom(in) (ation) al	Club	

However, in the case of proper names in which the suffix "ton" is preceded by the letter *s*, Section 34b(2) of the Code is not applied and the *st* sign is used. Examples:

Evan(st)on (Ch) (ar)le(st)on Bo(st)on

Because of the great variety in the etymology and linguistic sources of proper names, and because of the varying degrees of familiarity with languages on the part of transcribers, it is not felt advisable to attempt to apply hard and fast rules with absolute rigidity. Instead, an effort has been made to include in the word list beginning on page 120 as many proper names as possible which will typify the problems which may be encountered.

Drill 19

Practice writing the following sentences.

1. He found it very difficult to dance with Florence.
2. Congress established the Department of Agriculture May 5, 1862.
3. The coroner came to the conclusion that death had occurred somewhere around three in the morning.
4. "Counting the population is known as census-taking," explained the teacher.
5. The stern old judge simply will not countenance reckless driving.
6. In the poem "Each in His Own Tongue," the author reconciles the views of science and religion.
7. Perry Como was giving a beautiful rendition of "Bless This House."
8. It was a pity that the witness lost all semblance of self-control and had to be literally dragged from the courtroom.
9. We hope that the new lessee of the corner building will be less of a nuisance than the former one.
10. Britain was a faithful ally of the United States during two world wars.
11. Lawrence has fully recovered from his attack of encephalitis.
12. The ancestors of many Americans arrived in this country as penniless immigrants.
13. THE SNAKE PIT depicts the shocking conditions in some of our mental institutions.
14. Communism appeals most strongly to the property-less classes.
15. At last he recognized the mournful sound in the distance and gasped: "O Gawd! the blood'ounds is on my trail!"
16. The old Tennessee mountaineer was wholly unlesioned in the refinements of polite society.
17. "May I extend my warm congratulations to the new grandfather," he chuckled as he grasped the hand of his lifelong comrade.
18. Thenceforth the squally weather continued without interruption for three days.
19. The hoity-toity governess glanced scornfully at the conglomeration of toys littering the child's bedroom.
20. He parried the blow with the agility of an experienced fencer.

EXERCISE NINE

Prepare the following exercise for submission to the instructor.

1. An ounce of prevention is worth a pound of cure.
2. "All the world's a stage, and all the men and women merely players: They have their exits and their entrances; and one man in his time plays many parts."
3. New occasions teach new duties.
4. "I can cite countless instances in which capital punishment has resulted in the execution of the wrong man," orated the defense attorney.
5. Fortunately, he had the presence of mind to call the fire department.
6. He ruthlessly casts people aside as soon as they have outworn their usefulness.
7. The quality of mercy is not strained.
8. Thomas Jefferson drafted the Declaration of Independence virtually unaided.
9. Benjamin Franklin was instrumental in persuading France to become an ally of the United States.
10. He discharged his marital obligations more or less faithfully.
11. Clarence usually arrived late at the office, but nevertheless he managed to put out his full quota of work.
12. Spencer's ancestors were among the early settlers of Tennessee.
13. The lessons learned through experience make a lasting impression.
14. The new institution will specialize in the treatment of encephalitis.
15. Hercules shot Nessus with a poisoned arrow for trying to abduct his wife.
16. Terrence's mental capacity verges upon imbecility.
17. By the Fifth Amendment of our Constitution accused persons are protected from self-incrimination.
18. "At-ten-tion!" barked the precise sergeant at the men lined up for inspection.
19. The bewildered Londoner inquired of a passer-by on Pennsylvania Avenue, "Might I trouble you to direct me to the Grey'ound Bus Station?"
20. The only person we encountered was a disreputable-looking native, who spoke in a mongrel tongue which sounded like nothing we had ever heard.

21. Our flight was cancelled on account of poor visibility over the mountains.
22. The recreational facilities of the playground have really undergone major improvements.
23. Frances cannot pass our course in business administration unless she has special instruction.
24. The Baroness served a beverage with a nondescript fruity flavor.
25. His dreams of romance remained wholly unfulfilled until he met the beautiful French countess.
26. Since her husband's election to Congress she has become rather hoity-toity.
27. Every weekend an incongruous conglomeration of guests descends upon her woefully overcrowded country house.
28. No one in the village knew whence he had come or anything else concerning his background.
29. The committee will study the recommendations of the Treasury Department experts.
30. Four columns advanced toward the city from without, and a fifth column cooperated from within.
31. Thus far, science has been powerless in finding a cure for cancer.
32. Larry Lord Motherwell was sentenced to life imprisonment.
33. The tribe was governed by a chieftainess who dispensed justice swiftly and impartially.
34. She has applied for the position of governess advertised in the Sunday edition of the Times.

LESSON TEN

SHORT-FORM WORDS

52. **In General.** In addition to contractions, English Braille contains a total of 76 short-form words. These are abbreviated forms of the words they represent and begin with the same letter or contraction as the complete word. A complete list of these short-form words can be found in Rule XVI of the Code arranged in alphabetical order. In the following list, however, certain of these words have been grouped together in order to facilitate learning through association:

Short form	Word meaning	Short form	Word meaning	Short form	Word meaning
ab	about	(ch)n	children	tm	tomorrow
abv	above	f(st)	first	hm	him
ac	according	fr	friend	hmf	himself
acr	across	gd	good	xs	its
af	after	grt	great	xf	itself
afn	afternoon	imm	immediate	yr	your
afw	afterward	lr	letter	yrf	yourself
ag	again	ll	little	yrvs	yourselves
ag(st)	against	m(st)	must	h(er)f	herself
alm	almost	nec	necessary	myf	myself
alr	already	o'c	o'clock	(one)f	oneself
al	also	pd	paid	(ou)rvs	ourselves
al(th)	although	p(er)h	perhaps	(the)mvs	themselves
alt	altogether	qk	quick	(th)yf	thyselves
alw	always	sd	said	dcl	declare
(be)c	because	tgr	together	dclg	declaring
(be)f	before	cd	could	rjc	rejoice
(be)h	behind	(sh)d	should	rjcg	rejoicing
(be)l	below	wd	would	(con)cv	conceive
(be)n	beneath	ei	either	(con)cvg	conceiving
(be)s	beside	nei	neither	dcv	deceive
(be)t	between	m(ch)	much	dcvg	deceiving
(be)y	beyond	s(ch)	such	p(er)cv	perceive
bl	blind	td	today <i>or</i> to-day	p(er)cvg	perceiving
brl	braille	tn	tonight <i>or</i> to-night	rcv	receive
				rcvg	receiving

53. Where Used.

a. **In General.** Short-form words should be used alone or as part of a word. Thus, the short-form word for *immediate* should be used in "immediately"; the short form for *beside* should be used in "besides"; the short form for *quick* should be used in "quicken"; the short form for *necessary* should be used in "unnecessary"; the short form for *little* should be used in "belittled"; the short form for *braille* should be used in "brailier"; the short form for *good* should be used in "goodness"; the short form for *letter* should be used in "lettered"; and short form for *could* should be used in "couldst."

b. **Where E is Dropped Before Adding Suffix.** Be sure to keep in mind that where the letter *e* is dropped before adding a suffix to a word like "declare" or "conceive," the short-form word must not be used, because it would result in misspelling. For example:

decl(ar)(ation) (con)ceiva(ble)

c. **In Compound Words.** Short-form words should be used when the words they represent are joined with other words to form compound words. For example:

r(ound)(about)	(above)bo(ar)d	(before)h(and)
gr(and)(children)	(here)(after)	(first)-born
(in)as(much)	a(for)e(said)	(good)he(ar)t(ed)
(letter)h(ea)d		

54. **In Divided Words.** A short form may never be divided between lines, but a division may be made between the short form and any syllable addition. Never spell out a word which can be represented by a short form, even though it might be possible to write a portion of such word on one line and the remainder on the next. Such division would never result in saving space; and it is therefore preferable to preserve the normal appearance of the word. Examples:

imm- ly	(not)	im- mly
un- p(er)cvd	(not)	unp(er)- cvd
p(er)h	(not)	p(er)- haps
dclg	(not)	de- cl(ar)(ing)

It should be noted that in a word like "misconceive" the short-form word for *conceive* cannot be used, because the *con* sign does not occur at the beginning of the word; but where such word is divided after the first syllable, the short-form word should be used, because then the *con* sign would occur at the beginning of a line in a divided word.

55. **In Proper Names.** Short-form words should be used to represent an entire proper name, but they must not be used as part of a proper name. Thus, the short-form word for *little* should be used in "Little, Brown and Co.," but not in "Jimmy Doolittle"; and the short-form word for *good* should be used in "Cape of Good Hope," but not in "Goodyear Tire and Rubber Co." When words (other than proper names) appear in titles of books, titles of articles, song titles, chapter headings and the like, or in names of publishers, organizations, etc., they are treated as common words rather than as proper names, and short forms should be used in combination, subject to the rules governing the usage of short-form words. However, where common words form a part of the name of a person, of a place or of a ship or the like, or the title of a person, the short form should not be used in combination. Examples:

Fri(en)d(sh)ip	Hei(gh)ts	(THE) (GREAT)E(ST) (ST)ORY (EVER) TOLD
Goody* Br(ow)n		(Children)'s Press
(The) Quicksilv(er)	(name of a ship)	

[*Goody: A corruption of "Goodwife" used in colonial times as a personal title.]

56. **Short-Form Words Must Retain Their Original Meaning.** A short-form word can be used as part of a word only if it retains its original meaning. Thus, the short-form word for *after* should not be used in "rafter"; the short-form word for *should* should not be used in "shoulder"; the short-form word for *must* should not be used in "mustache"; and the short-form word for *letter* should not be used in "blood-letter" (a bleeder). Where a word has two or more distinct meanings, its short form should be used to represent any of them; and additions may also be made to any of them. Thus, the short-form word for *quick* should be used in expressions like "a quick recovery," "the quick and the dead" and "hurt to the quick." The short-form word for *must* should be used in expressions like "he must go" and "the must of the grape."

57. **Special Rule for After, Blind and Friend.** An addition may be made to a short-form word provided the combination could not be mistaken for, or have the appearance of, another word. Thus, the short-form words for *after*, *blind* or *friend* should not be used when followed by a vowel. However, they should be used when followed by a consonant or when followed by a hyphen in a divided word. For example, the short-form word for *blind* should be used in "blindfold" and "blindness" but not in "blinded" or "blinder"; the short form for *friend* should be used in "friendly" and "friendship" but not in "befriending" and "befriended"; and the short form for *after* should be used in "afterbirth" and "aftermath" but not in "aftereffects" or "afterimage." However, short forms should be used in divided words when the vowel falls on a new line.

(blind)-
(ed).

(be) (friend)-
(ing)

(blind)-
e(st)

(after)-
e(ff)ects

58. **In Unusual Words.** A short-form word must not be used if it would cause confusion in pronunciation or difficulty in the recognition of an unusual word. Thus, the short form for *about* should not be used in "stirabout" (a porridge) nor the short form for *said* in "Port Said," since here "Said" is pronounced as two syllables. However, words like "hereabout," "thereabouts," "gadabout" and "roustabout" are not considered to be unusual words, and the short form should be used.

Drill 20

Practice writing the following sentences.

1. After losing its way, the plane strayed beyond the Soviet border and was shot down behind the Iron Curtain.
2. The temperature nose-dived quickly from ten above to ten below zero.
3. His home town is according him an almost royal welcome because of his heroic stand against overwhelming odds.
4. He has declared himself in favor of resuming negotiations between the union and the company.
5. "She said: 'I must go, for my kinsfolk pray in the little gray church on the shore to-day.'"
6. "Teach me half the gladness that thy brain doth know, such harmonious madness from my lips would flow, the world should listen then, as I am listening now!"
7. "The fault, dear Brutus, is not in our stars, but in ourselves, that we are underlings."
8. "Know thyself," Socrates admonished.
9. It is always easier to perceive the faults of others than to criticize oneself.
10. Although she wrote the story herself, it was her friend, Lloyd Littleton, who had conceived the plot.
11. Colonel Goodman had received no word from the battalion and was altogether ignorant of its whereabouts.
12. It would be a mistake to deceive yourselves about the seriousness of the situation.
13. Night had already fallen before they had made themselves ready for the journey.
14. They met on a blind date and afterwards struck up a very good friendship.
15. He will catch the Great Northern for Minneapolis immediately after work tomorrow afternoon.
16. Perhaps while vacationing in Texas we will find time to make a quick trip across the border into Mexico also.
17. Children can usually be taught braille much more quickly than grown-ups.
18. I could answer the charges contained in your letter, but I consider them beneath my notice.
19. Perceiving myself to be alone in my convictions, I knew that I must either defend them singlehanded or else maintain silence.
20. He is receiving his first instruction in driving tonight.
21. Neither I nor the person who sat beside me enjoyed the play very much.
22. Toiling, rejoicing, sorrowing, onward through life he goes.
23. It will not be necessary to give your suggestion our immediate attention, as you can present it in full yourself at the three o'clock meeting this afternoon.
24. Mr. Little's drygoods store has paid for itself many times.
25. These records, together with the above-mentioned sources of information, should supply sufficient data for a complete report.
26. Each sweet co-ed like a rainbow trail fades in the afterglow.
27. They are behindhand in their rent and accordingly have been asked to move.
28. She is brailling the Constitution and the Declaration of Independence.

29. He was greatly perturbed when he discovered that he was expected to assume the unpaid debts of his stepchildren.
30. They shouldn't belittle Everett's experiments, as he has a first-rate knowledge of chemistry.
31. It was unnecessary for the bandits to retain their disguises, as the victim had been blindfolded.
32. Besides the aforesaid officers, the letterhead should contain the names of the entire board of directors.
33. I used to regard her as an irresponsible gadabout, but her recent conduct has wholly undeceived me.
34. "This thrilling drama will be resumed immediately after a word from our sponsor," are the most aggravating words that the soap opera addict ever hears.
35. If she passes the exam, it will greatly surprise me.
36. If the fundamental facts are unperceived, the underlying principles will be wholly misconceived.
37. He clung tenaciously to his preconceived notions of the guilt of the accused.
38. "Grandpappy's gettin' dafter than a pet coon," declared Zeke, as he fingered his mustache.
39. The big stranger shouldered his way through the crowd in a blinding rage.
40. Port Said was beginning to feel the aftereffects of the closing of the Suez Canal.
41. The stirabout went uneaten because of its musty smell.

EXERCISE TEN

Prepare the following exercise for submission to the instructor.

1. The hearing before the subcommittee on the Damaged Goods Law could be characterized as "much ado about nothing."
2. According to the plans made yesterday afternoon, the union is declaring a strike tomorrow morning at ten o'clock.
3. He perceived that this project would entail the expenditure of funds far above and beyond his means.
4. "Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind. This is the first and great commandment. And the second is like unto it, thou shalt love thy neighbor as thyself."
5. It is difficult today to conceive of the fears that beset the sailors of Columbus as they sailed across the unknown ocean.
6. "Love vaunteth not itself, is not puffed up, doth not behave itself unseemly, seeketh not its own, is not provoked, taketh not account of evil; rejoiceth not in unrighteousness, but rejoiceth with the truth."
7. Braille was not officially adopted as a system of reading and writing for the blind until after the death of Louis Braille, its inventor.
8. "Between the dark and the daylight, when the night is beginning to lower, comes a pause in the day's occupation that is known as the children's hour."
9. "There is a vanity which is done upon the earth; that there be just men, unto whom it happeneth according to the work of the wicked; again, there be wicked men, to whom it happeneth according to the work of the righteous: I said that this also is vanity."
10. Although Representative Doolittle voted against the measure, he said afterwards that he would support it if it became law.
11. It is almost impossible to obtain an interview with Mr. Goodman, since he is almost always out of town.
12. The Pirates were already behind by three runs when Bob Friend came to the mound.
13. He was altogether beside himself with rage when he discovered that he had been deceived by his friend.
14. "Praise God from whom all blessings flow, praise him all creatures here below."
15. "The evil that men do lives after them, the good is oft interred with their bones."
16. "Into each life a little rain must fall."
17. Because of the press of other business I was unable to give your letter my immediate attention.
18. Either this bill must be paid within the next week or our attorneys will receive instructions to prepare the necessary papers for suit.
19. Perhaps she regrets the fact that she married beneath herself.
20. Neither of us should deceive himself into thinking that we can find your wallet ourselves.
21. "Parting is such sweet sorrow that I shall say goodnight till it be morrow."
22. Don't blame yourself too much; we're in this thing together.
23. "Get yourselves to bed, and be quick about it, before I lose my patience altogether," she reprimanded the unruly children.
24. Those who put themselves above the law are only deceiving themselves.
25. I am knitting a sweater for myself and hope to finish it tonight.
26. When one declares oneself an expert in a field, he should be prepared to answer many questions.
27. Police are seeking all over Hereafter Hollow for the whereabouts of the man who acted as go-between for the kidnapers.
28. Hereafter I expect you to be open and aboveboard with me.
29. Although his appointment was not until midafternoon, he arrived beforehand and accordingly had time to compose his thoughts.
30. Of all her grandchildren she was most attached to the first-born.
31. She believed blindly in the integrity of her friends.
32. Since becoming a transcriber, she has brailled "Goodbye, Mr. Chips" and a number of textbooks besides.
33. As a man of letters, his greatness has been highly overrated.
34. "Immediately after lunch we will read about Little Goody Two Shoes," the teacher said.

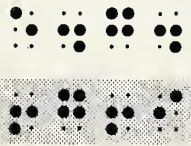
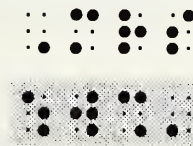
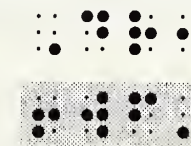
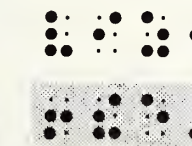
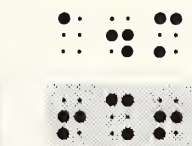


35. It will be unnecessary for you to call for the package, as it will be sent to you postage prepaid.
36. Inasmuch as he is depending upon us for a complete report, we mustn't overlook even the slightest detail.
37. We shouldn't require him to act very quickly on a matter of such great importance.
38. Those harsh words would've been better unsaid.
39. Perceiving that further discussion would be fruitless, he banged up the receiver.
40. Mr. Jones would like to speak with you immediately after the ceremonies to-night.
41. Hapgood slipped by the sentry unperceived.
42. Captain Littlefield had a preconceived notion of how the campaign should be conducted.
43. You have completely misconceived the meaning of the author.
44. Little Jack Little was a popular entertainer of the 1930s.
45. The rafters shook with applause as the cowboy finally roped the mustang.
46. Perhaps he will be able to muster up enough courage to shoulder his new responsibilities.
47. Many members of the royal families of Europe were bloodletters.
48. As he gazed about the ruins of his boyhood home and smelled the musty odor that pervaded it, his heart was touched to the quick.
49. In the aftermath of the blinding snowstorm many acts of unselfishness and heroism were performed.
50. Many patients suffer uncomfortable aftereffects from penicillin.
51. The city of Port Said, Egypt, is situated at the northern end of the Suez Canal.
52. After their early-morning chores had been completed, the roustabouts sat down to a hearty breakfast of stirabout and ham and eggs on board the good ship "Blind Pig."
53. Florence Nightingale not only nursed, but also befriended, the sick, the wounded and the dying soldiers in the Crimean War.
54. Mr. Riesel, after he had been blinded, still continued to expose labor racketeering.

LESSON ELEVEN

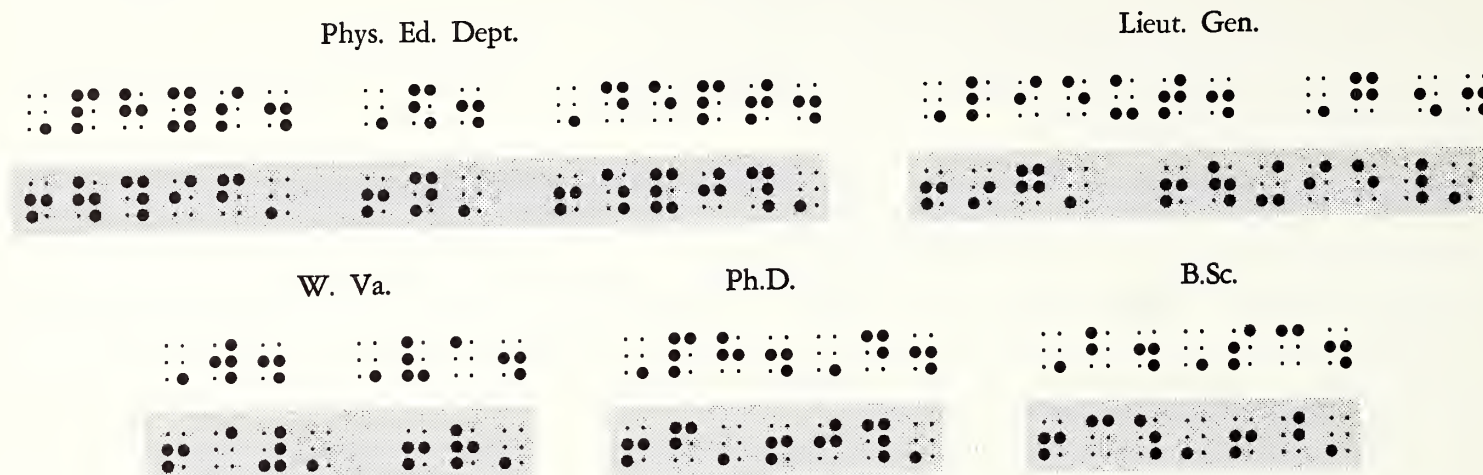
ABBREVIATIONS IN GENERAL; ABBREVIATIONS AND SPECIAL SYMBOLS OF COINAGE, WEIGHT, MEASURE, ETC.; FORMAT FOR LETTERS

59. **Abbreviations in General.** The short-form words studied in the preceding lesson are peculiar to braille. However, certain other abbreviations are frequently employed in print also. There are a number of rules pertaining to the transcribing of such abbreviations into braille. These rules will be studied in this lesson. In this section, rules applicable to abbreviations in general will be discussed, while the second section will deal with abbreviations and special symbols of coinage, weight, measure, etc.

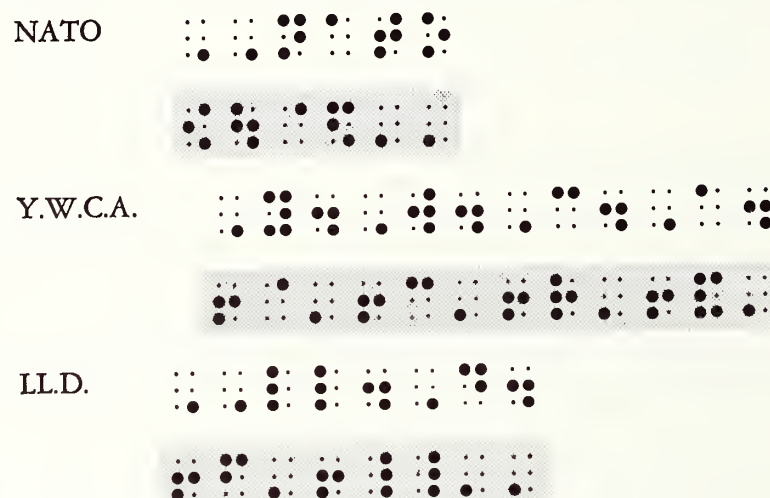
a. **Spacing.** Abbreviations commonly used in print should be used in braille and should be written in accordance with print copy as to periods and capitalization. When they are composed of the single initial letters of two or more words, each followed by a period, they should appear together on one line, not separated by spaces, regardless of whether or not they are so written in print. This rule does not apply, however, to initials in the name of a person. Where the latter are separated by a space in print, the same should be done in braille, and they need not appear on the same line. However, where such personal initials are written without spaces in print, they should also be so written in braille and must appear on one line. Examples:

e.g.	Mrs	Dr.	viz.	a. m.
				
Mr. F. C. Jones				
				
F.D.R.				
				

When abbreviations consist of portions of words or a combination of portions of words and single letters, they should be spaced in accordance with print copy. Examples:



b. **Capitalization.** The double capital sign should be used only where two or more capital letters in an abbreviation follow one another unseparated by periods. Following a period, the appropriate capital or double capital sign should be repeated. Examples:



As in the case of a compound word, the double capital sign placed before a compound abbreviation indicates that all the letters of the abbreviation are capitals, and it need not be repeated after the hyphen. Such compound abbreviations must appear on one line. Example:

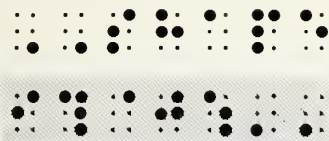


c. **Contractions in Abbreviations.** As a general rule contractions should be used in both capitalized and fully capitalized abbreviations which represent a single word, regardless of whether or not they could have been used in the complete word. Examples:

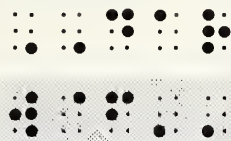
10 MILES TO (ST). PAUL, M(IN)N.	(Little) Rock, (Ar)k.
(Ed). (edition)	Pr(of). (professor)

However, the contractions for *be*, *con* and *dis* should not be used in an abbreviation unless they could have been used in the complete word. Thus, the *be* sign may not be used in "Belg.," the abbreviation for "Belgian." Contractions should never be used in fully capitalized abbreviations that stand for more than one word. Examples:

SHAPE



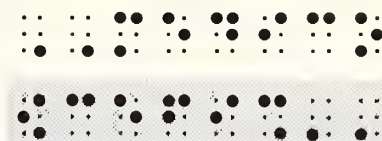
DAR



SEATO



MEDICO



Where abbreviations of this type also contain small letters, the latter should be contracted, and if the contraction is followed by another capital letter or letters, the capital or double capital sign must be repeated. Examples:

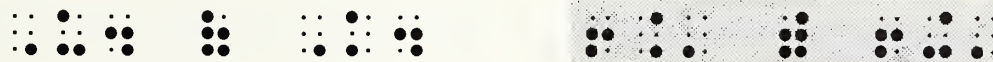
A(and)P

AF(of)L

NYU(er)s

This form should not be substituted, however, where the print employs periods, as braille must follow print in the use or omission of periods in abbreviations. Example:

U. of K.



d. **Insertion of Apostrophe.** As in the case of numbers, in plural abbreviations the apostrophe should be inserted before the *s* even though it does not appear in print. Examples:

The DARs are in town.



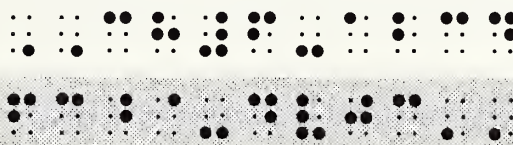
She likes GIs.



Likewise, in an expression like "OKd," the apostrophe must always be inserted in braille to terminate the effect of the double capital sign. However, in an expression like "NYU(er)s," the apostrophe need not be inserted since the *er* sign would not be used if the abbreviation were fully capitalized.

e. **Telephone Numbers and Postal Districts.** Telephone numbers consisting of letters and figures should be written without contractions. Example:

CH 6-1234



The components of postal districts are to be written unspaced from one another and may not be divided at the end of a line. Examples:


S.W.1



SW2



f. **The Oblique Stroke.** Occasionally, in print the oblique stroke is used in abbreviations. This symbol is represented in braille by dots

3-4 . This sign should be used in braille wherever the oblique stroke appears in print, except where it is used in connection with sterling

coinage (to be discussed in the next section) or dates or in poetry to separate poetic lines. When an oblique stroke occurs between two capitalized abbreviations, the appropriate capital or double capital sign should be repeated before the second of such abbreviations. Examples:

c/o		and/or	
B/S (bill of sale)			
TEN/cj (initialing by secretary at end of letter)			
USOM/APO			

When poetry is written in prose form, with an oblique stroke used to separate the poetic lines, this oblique stroke is shown in braille by dots 3-4-5, preceded and followed by a space. Two of these symbols, unspaced, must be inserted one space after the last word of the poetic passage.

g. **Dates.** When a date is indicated by the number of the month, day and year, separated in print by the oblique stroke, hyphen or period, the corresponding numbers are used in braille separated by the hyphen, with only one number sign preceding the entire group. Arabic numbers should be substituted for any Roman numerals used in the print, and the series should be written on one line, with the month always written first. Example:

5/12/68

or

5-12-68

Drill 21

Practice writing the following sentences.

1. Caesar Augustus (63 B.C.-14 A.D.) was the first Roman emperor.
2. Dr. Chas. R. Hartwell, Jr., will leave Crown Point, Ind., at 11 a.m. and will arrive at Derry, Penn., at 9 p.m.
3. Mr and Mrs L. V. Workman are both receiving their degrees from the U. of M.—he a Ph.D. and she a B.Sc.
4. Mr. Shaw was a staunch admirer of the greatest of all British dramatists, i.e., G.B.S.
5. The new Y. M. C. A. director was formerly connected with the ARC.
6. The AEVH-AAWB Braille Authority is responsible for interpretations of the new Braille Code.
7. The ROTCs were drilling on the football field.
8. The WCTUers were bitterly opposed to his candidacy.
9. A sign in the window of the A&P urged: BE SURE TO ATTEND THE BAZAAR AT ST. JOSEPH'S CHURCH, MAY 25.
10. He had an LL.D. from OU.
11. At the bottom of the memorandum appeared the notation: "OKd 5/17/68—TAR."
12. Notify me by phone at ED 2-1666 and/or Mr. Hancock by mail, c/o St. Francis Hotel.
13. Lieut. Gen. Stonebreaker was in charge of the entire operation.

60. **Abbreviations or Symbols for Coinage, Weight, Measure or Division.** There are certain special rules, now to be discussed, which apply to abbreviations or symbols for coinage, weight, measure or division. In only three instances do braille equivalents for such print symbols exist. These are:

Symbol	Dots	Meaning
	2-5-6	\$ dollar sign
	2-5, 1-2-3-4	% per cent sign
	2-3-4, 3	§ section sign

All other such symbols are represented in braille by abbreviations. Following is a partial list of abbreviations found in Section 31 of the Code:

Word	Print Abbreviation or Symbol	Braille Abbreviation
annas.....	an.....	an
centimeters.....	cm.....	cm
cents.....	¢.....	c
chapters.....	ch.....	(ch)
degrees.....	dg or °.....	dg
deutsche marks.....	dm.....	dm
dollars.....	\$.....	lower d
dozens.....	dz.....	dz
examples.....	ex.....	ex
farthings.....	f.....	f
feet.....	ft or '.....	ft
florin.....	fl.....	fl
francs.....	fr.....	fr
gallons.....	gal.....	gal
grains (also grams).....	gr.....	gr
guineas.....	g.....	g
hours.....	hr.....	hr
hundredweight.....	cwt.....	cwt
inches.....	in or ".....	(in)
kilocycles.....	kc.....	kc
kilocycles per second.....	kc/s.....	kc/s
kilometers.....	km.....	km
kilowatts.....	kw.....	kw
line.....	l or ll.....	l
lire.....	l.....	lr
megacycles.....	mgc.....	mc
megacycles per second.....	mgc/s.....	mc/s
meters.....	m.....	mt
miles.....	m or mi.....	m
millimeters.....	mm.....	mm
mills.....	m or mi.....	ml
minutes.....	min or '.....	m(in)
ounces.....	oz.....	oz
pages.....	p or pp.....	p
paragraph.....	par or ¶.....	p(ar)
pence.....	d.....	d
per cent.....	%.....	dots 2-5 p
pesetas.....	P.....	ps
pesos.....	P.....	po
pints (also points).....	pt.....	pt
pound (Australian).....	£A.....	la
pound (sterling).....	£.....	l
pounds (weight).....	lb or #.....	lb
quarters.....	qr.....	qr
quarts.....	qt.....	qt
roubles.....	r.....	r(ou)
rupees.....	rp.....	rp

seconds.....	sec or ".....	sec
section.....	sec or §.....	s dot 3
shillings.....	s.....	s
stones.....	st.....	(st)
tons.....	t.....	t
verse.....	v.....	v
volumes.....	vol.....	v
yard.....	yd.....	yd

In some instances the braille abbreviation shown in this list varies from that ordinarily used in print. If a particular abbreviation is not shown in this list, it should be copied as it appears in the print.

When simple abbreviations or symbols are preceded or followed in print by a number or a letter, the corresponding braille symbol or abbreviation, without the period or plural *s*, should always be placed immediately *before* the number or letter to which it applies. However, the order and spacing of *compound* abbreviations of measure or weight should follow print copy. Occasionally a measurement consists of a symbol and an abbreviation, and in such case, in braille the symbol should precede the number and the abbreviation should follow the number. Examples:

	Writer	Slate
2 ft.	⠠⠨ ⠠⠋⠠⠋	⠠⠨ ⠠⠋⠠⠋
\$22	⠠⠠⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠⠠⠠
4"	⠠⠠⠠⠠	⠠⠠⠠⠠
ch. 6	⠠⠠⠠⠠	⠠⠠⠠⠠
3 sq. ft.	⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠
25%	⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠
§3 or Sec. 3	⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠
3# or lbs.	⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠
16 fr.	⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠
100°C.	⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠

Note that any number must be preceded by the number sign, even though it is preceded by a symbol or abbreviation.

a. **Sequences in General and in Sterling Coinage in Particular.** In writing a sequence of abbreviations, a space should be left between the separate terms of the sequence, and each term should be preceded by its appropriate abbreviation. The only exception to this rule occurs in the case of sterling coinage. In writing sterling coinage, only the abbreviation for the larger value is used, and the lesser values, each preceded by the number sign, follow without a space. If an intermediate value in the sequence is omitted in print, a zero preceded by the number sign should be inserted in braille. Examples:

1 hr. 15 min. 20 sec.

⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠
⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠	⠠⠠⠠⠠⠠⠠⠠⠠⠠⠠

5 yd. 2 ft. 9 in.

5 yd. 2 ft. 9 in.

2 gal., 3 qt., 1 pt.

2 gal., 3 qt., 1 pt.

£6/8/10

£6/8/10

£6 5d

£6 5d

2s 2d

2s 2d

b. **Where It Is Necessary to Show That a Special Symbol Was Used.** In some texts, such as typewriting instruction manuals, or where exact reproductions of legal documents or original source materials are given, it may be necessary or desirable to show that a special symbol was used, in which case dot 4 should immediately precede the braille symbol. Example:

Locate the position of the following keys on your typewriter:

& @ #

However, in ordinary copy, such symbols need not be indicated in braille. Examples:

The book was published by Ginn & Co.

The book was published by Ginn & Co.

A right angle is a 90° angle.

A right angle is a 90° angle.

61. **Format for Letters.** The general Code contains no rules relating to the proper format for transcribing letters into braille. However, we recommend the following procedures: In general, follow the print as to indentation of addresses, complimentary closing, signature, etc. Never skip a line between the heading and the inside address nor between the last line of the body of the letter and the complimentary closing. However, a blank line should be left between the inside address and the salutation. The reason for leaving the blank line here is that the inside address and the salutation both start at the margin, whereas other portions of the letter are sufficiently identified by differences in indentation. If the letterhead is written in block style in print, the longest braille line should run to the extreme right-hand margin, with the left-hand margin

blocked at the point where this line begins. The complimentary close, signature, writer's and typist's initials, and notice of enclosure must be written on the same braille page as the last line of the body of the letter. Where the body of a letter is in block form in print, in braille a blank line must be left before paragraphs, since they cannot be identified through indentation.

Drill 22

Practice writing the following sentences.

1. The huckster had 25 bu. of peaches which he was offering for sale @ \$2 per bushel.
2. The particular statement to which I refer can be found in vol. 2 sec. 13 p. 763, beginning at l. 10.
3. Included in B/S #43-643 was the item 75 bbls. crude oil.
4. Highway 52 intersects Highway 17 at an angle of exactly 52°, 30', 15".
5. His bride-to-be is 5 ft. 2 in. tall and weighs 102 lbs.
6. On the same day that the money was stolen, the man being held by Scotland Yard made a deposit of £493/16/8.
7. The price of the souvenir was £1 5d, but when she counted the money in her purse she found she had only 18s 15d.
8. The pattern called for 4 yards of material; however, the remnant she particularly wanted was marked 3 yd., 2 ft., 2 in.
9. Pure water consists of approximately 11% hydrogen and 89% oxygen.
10. The symbol & is made by using the shift key with the figure 7.
11. 100°C. is equal to 212°F.
12. His hiding place, a scant 30 cu. ft., was excruciatingly cramped.

EXERCISE ELEVEN

First review the comments on paragraphing given in Lesson 2, Section 6, and then prepare the following letter for submission to the instructor.

745 16th St., N.W.
Washington, D. C. 20006
5/12/68

Mr. J. W. Wetherby
116 Crumpet St.
London, SW2 England

Dear Mr. Wetherby:

SHORTLY AFTER 10 a.m., May 5, the SS Tubb reached the good old U.S.A. with me and the Mrs. on board. We were treated to the very best weather the Atlantic has to offer, i.e., wind, rain and fog. However, the unpleasantness was greatly mitigated by the fact that we became acquainted with many interesting people. Allow me, for instance, to introduce you to Dr. Wm. Windham. (The Dr. is for Ph.D., not M.D.) Windy, as he was familiarly known to his fellow passengers, was formerly head of the Phys. Ed. Dept. of an obscure institution in New Haven, Conn., but was recently induced to contribute his talents to the improvement of NYUers. His specialty is the improvement of health through breath control and Yogi, and being a typical absent-minded prof., he was frequently found turning blue in the face from having forgotten to resume breathing.

Also on board were an AFL-CIO official from Texas with an LL.D. from T. C. U. and a D.Litt. from UCLA and a Conservative M. P. from somewhere in Sussex, who served with Eisenhower at S.H.A.E.F. during the war. These two were constantly engaged in interminable arguments over SEATO and NATO.

Further diversion was provided by a comedian and officer of ASCAP who kept hanging up signs all over the ship with arrows pointing in a general westerly direction, reading: "THIS WAY TO KOKOMO, IND."

We also became acquainted with an AT&T executive who yearns for the return of the GOPs to control in Congress and bears an undying grudge against F.D.R., who, he says, OK'd the Communist seizure of Eastern Europe.

I must finish this account in a later letter as the Mrs. and I are taking off for Florida for a month of rest and/or contemplation. During that time address your letters to me c/o Mr. H. G. Fairweather, 1210 St. Augustine Rd., W. Palm Beach, Fla. Telephone no., SH 3-6262.

Cordially yours,

Ed Goodman

P.S. 5/17/68. You can thank a sudden change in the weather for the fact that you are finally receiving this letter. Since arriving here in Fla., the temperature has been in the 70s and 80s, until last night, when it began turning colder about 10 p.m.; and early this a.m. the thermometer on our veranda registered 45°F. I was forced to dig out my coat, and lo and behold! there in the pocket was your letter still unmailed.

Our trip down was remarkably fast—2 hr., 20 min., 50 sec. Not bad for a 1200 mi. jaunt, wouldn't you say? I checked it on my \$75 watch which I picked up in Mexico a few years ago for only 60 P. It was also a very pleasant journey, made so in part by the 2 qts. of sherry which I managed to smuggle aboard.

Mr. Fairweather has a beautiful and comfortable house, with a huge living room, 22 ft. by 16 ft. or 352 sq. ft. The only disturbing factor which somewhat interferes with my rest and contemplation is a new bouncing baby boy born May 7, weight 8 lbs., 9 oz.

I am sure you will be happy to learn that I am now able to type my own letters, free from the interference of Miss Mossback, my nosy old-maid secretary. While in England I began taking a correspondence course in typing—at the exorbitant cost of £50/15/10, 10% off for cash. I have now reached vol. 2, p. 300 sec. 49 and am ready to cope with the intricacies of &, @, # and °. On completing the course, I am considering enrolling in a course in Business English with the same school at a cost of £30 10d. After reading this letter I'm sure you'll approve.

Cheerio, old bean,

E.G.G.


LESSON TWELVE

THE LETTER SIGN;

STAMMERING, SPELLING, SPEECH HESITATION AND VOCAL SOUNDS;

SYLLABIZED WORDS; LISPED WORDS; DIALECT

62. The Letter Sign.

a. **Before Single Letters.** The student is by now thoroughly familiar with the fact that single letters standing alone represent whole words — for example, that the letter *t* represents the word "that." However, it is sometimes necessary that a single letter must retain its letter meaning. It has therefore been necessary to introduce into braille a special composition sign known as the letter sign to indicate such letter-meaning. This sign is written dots 5-6 , and should precede the letter affected. If such letter is a capital letter, the letter sign should precede the capital sign. This sign should also precede the letters *a*, *i* and *o* when they stand for letters, even though these letters have no contraction meaning. However, the letter sign should not be used before the words "a," "i" and "o." Examples:

Mrs. X 





A, e, i, o and u are vowels.







O come, all ye faithful



Any letter which means a letter should be preceded by a letter sign when it is joined to a word by a hyphen. Examples:

Triple-A  

V-shaped  

U-turn  

Where in print a plural *s* is added to a single letter, such letter should be preceded by the letter sign in braille, and an apostrophe should be inserted before the *s*, whether or not it is used in the print. Examples:

Mind your ps and qs.




He uses w's for r's.




b. Letters in Combination with Punctuation. The letter sign is not required before a single capitalized or uncapitalized letter when the letter is an initial or an abbreviation followed by a period. Examples:

H. G. Wells  7 p.m. 
 

If a single letter occurs at the end of a sentence, it may not always be clear whether the period denotes an abbreviation or initial, or whether it simply ends the sentence. In the sentence "He is in class B." it is clear from the immediate context that "B" designates a grade or division, not an initial or abbreviation, and hence the letter sign must clearly be used. However, in the sentence "Let us call on Mrs. M." it is not clear whether Mrs. M or Mrs. M. is being referred to. However, to the reader, Mrs. M. at the end of a sentence would quite probably be indistinguishable from Mrs. More, and if this is the first time Mrs. M. has been mentioned, the letter sign should be used to clarify the situation. If, later on, it becomes clear that the author is going to use the period with Mrs. M., whether or not it occurs at the end of the sentence, the letter sign may be dropped.

If single letters are enclosed in quotation marks or shown in italics (to be studied later) in the print, in braille the quotation marks should be omitted and the italics disregarded, and only the letter sign should precede the letter.

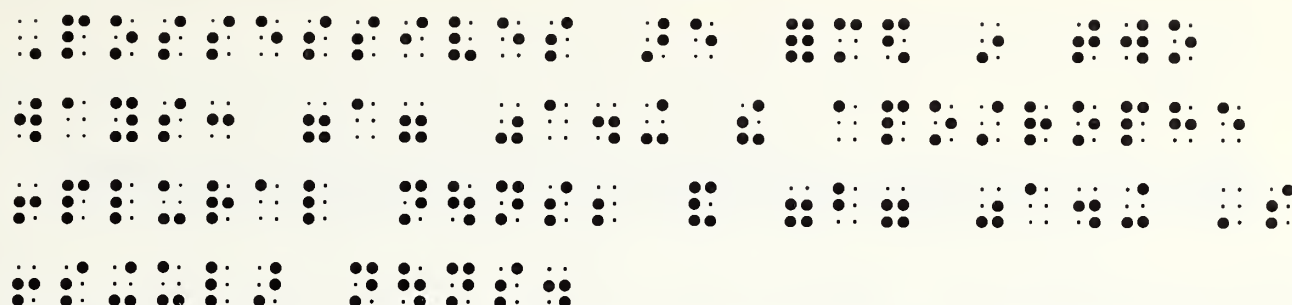
The letter sign should not be used before a single capitalized or uncapitalized letter when the letter appears in an outline listing or reference and is followed by a period or is enclosed in parentheses or brackets. Nor should it be used before a single letter which is preceded or followed by an apostrophe. Examples:

'E went t' other way.

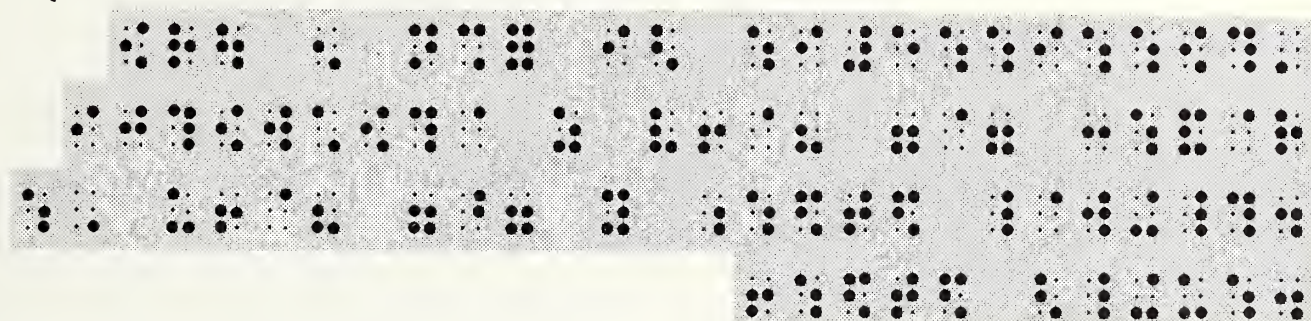



Possessives are formed in two ways: (a) by adding the apostrophe to plural nouns; and (b) by adding 's to singular nouns.

For Writer



For Slate



c. **In Combination with Numbers.** Remember that numbers are represented by the letters *a* through *j*, being distinguished from such letters only by the number sign preceding them. Therefore, when numbers and letters are joined, it is frequently necessary to indicate the letter meaning by the letter sign. Thus, when a number is followed immediately by, or is separated by a hyphen from, an uncapitalized letter *a* through *j*, the latter must be preceded by a letter sign. However, the letter sign is not necessary where a number is followed immediately by, or is separated by a hyphen from, any letter *k* through *z*, by any capital letter, or by any contraction. Where any capitalized or uncapitalized letter immediately precedes a number, the letter sign is not required. However, where such a letter is separated from the number by a hyphen, the letter sign is required. Examples:

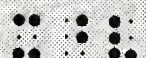
22b ⠠⠠⠠⠠⠠⠠



A2 ⠠⠠⠠⠠



2x ⠠⠠⠠



m2 ⠠⠠⠠



4th ⠠⠠⠠



b-2 ⠠⠠⠠⠠



23A ⠠⠠⠠⠠⠠



4-H ⠠⠠⠠⠠



d. **To Avoid Confusion with Short-Form Words or Alphabet Contractions.** It should be kept constantly in mind that the purpose of the letter sign is to avoid possible confusion between letters or letter combinations and numbers, contractions or short-form words. If no such confusion is likely, the letter sign should not be used. In the vast majority of letter groupings there is no need for the letter sign. Examples:

the XYZ Affair ⠠⠠⠠⠠⠠⠠



the suffix "ing" ⠠⠠⠠⠠⠠⠠

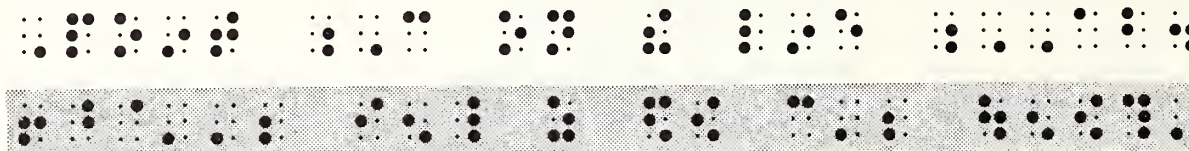


the angle cod of the triangle bcd



Occasionally, however, combinations of letters have the appearance of and could be mistaken for short-form words, and therefore they must be preceded by the letter sign in order to indicate that they retain their letter meanings. Example:

Point C on the line AB.

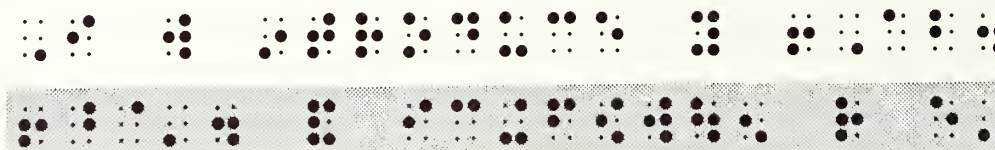


Where the names "Al" or "Ab" appear at the beginning of a sentence, quotation, or line of poetry, they should be preceded by the letter sign, because otherwise they could be mistaken for the capitalized short-form words "Also" or "About." However, where these names appear in context in which the capital sign is sufficient to indicate that they are proper names, the letter sign is not required. Examples:

She said, "Al, will you go with me?"



I will introduce you to Ab.



Where the letters "hm" are used in print to represent a vocal sound, in braille an apostrophe should always be inserted between them; and therefore they need not be preceded by a letter sign to distinguish them from the short form for "him."

Because the same braille character can be used to represent either a letter, a number or a contraction, the brailist must sometimes employ discretion to determine whether the context makes it clear what is meant or whether a letter sign must be used or a word be given full spelling for the sake of clarity. If the names "Al" or "Ab" are used in the middle of a sentence, the context will usually make it perfectly clear that the short-form words are not intended. However, in the expression, "a 300-cab operation," the letter sign may be necessary to make it clear that "a 300-312 operation" is not intended. Likewise, in the expression, "a 2-can case," if the contraction for "can" were used, it could very easily be read, "a 2-3 case." Also, in the expression, "a figure 8-like stretch of road," the contraction for "like" might very possibly be thought by the reader to be the letter "l," and it may be preferable not to use the contraction here.

e. **Summary.** The rules governing the use of the letter sign may be summarized as follows:

Letter sign used

- with all single letters
- with single letters followed by apostrophe-s
- with combinations of letters which could be mistaken for short-form words
- with Al or Ab at beginning of sentence, quotation or line of poetry
- with single letters separated from words by hyphen
- with uncapitalized letters *a* through *j* immediately following numbers
- with small letters *a* through *j* separated by a hyphen from a number following them
- with any letter separated by a hyphen from a number following it

Letter sign not used

- with initials and abbreviations followed by period
- with letters in outline listings followed by periods or enclosed in parentheses or brackets
- with letters followed or preceded by apostrophe
- with Al or Ab except at beginning of sentence, quotation or line of poetry
- with any letter *k* through *z* following a number immediately or separated from it by a hyphen
- with any capital letter following a number or separated from it by a hyphen
- with any letter immediately preceding a number sign

Drill 23

Practice writing the following sentences.

1. Little P. J. has learned to write his ABCs, but he sometimes forgets to cross his t's and dot his i's.
2. In algebra, the unknown quantity is represented by x.
3. If A has two apples and B has three apples, how many apples do they have altogether?
4. In the word "siege," I can never remember which comes first, the "i" or the "e."
5. D Day, June 6, 1944, was the day set for the landing of Allied forces on the Normandy beaches.
6. The patient was given a large T-bone steak to eat before the second set of X-rays was taken.
7. Her duties are: a. to process the mail; b. to answer the phone; c. to receive visitors; and d. to take dictation.
8. §4(d) of the outline should be greatly condensed.
9. "Peg o' My Heart, I love you."
10. The modern generation has gone berserk over rock 'n' roll.
11. Line AB is parallel to CD and intersects EF at O.
12. I am also sending a copy of this letter to Ab.
13. Al is a popular guy.
14. A meeting will be held on the 15th for the purpose of organizing a new 4-H Club.
15. Sec. 216b of the law is extremely ambiguous.
16. Next semester Dorothy hopes to be promoted to Grade 6A.
17. The diameter of a circle is equal to 2r.
18. The U-2 plane was shot down deep inside Soviet territory.
19. She is taking a series of vitamin b12 shots.
20. The medical examination showed that he was in A1 condition.
21. U Thant was persuaded to stay on as Secretary General of the UN.
22. We read about Haroun-al-Raschid in the Arabian Nights Tales.

63. **Stammering.** In the preceding section it was stated that where a letter which means a letter is joined to a word by a hyphen, such letter should be preceded by a letter sign. We will now discuss a number of situations (namely, stammering, speech hesitation, spelling, vocal sounds and syllabized words) in which letters are separated by hyphens but are actually part of the word itself. In such cases the letter sign should never be used. Sometimes in print a longer hyphen or dash may be used to signify a greater degree of hesitation, but in braille, clarity requires that the hyphen should always be used.

In writing stammered words, whole-word alphabet signs should not be used, and the letter or contraction preceding and following the hyphen should be identical. Examples:

d-do	c-c-can	(wh)-(wh)i(ch)	(wh)-(wh)at	f-f-fa(the)r
g-gho(st)	(wh)-(wh)(er)e	(th)-(th)ese	(th)-(th)(er)e	

In the case of short-form words, if the short form begins with the same letter or contraction as the stammered portion, the short-form word should be used; otherwise not. Examples:

g-(good)	(ch)-(ch)-(children)	d-d-(deceive)	qu-quick
m-(myself)	c-conceive	q-q-(quick)	(th)-(th)emselves

In dividing a stammered word between lines, neither the stammered portion nor any part of it should be separated from the rest of the word. Such words may, however, be divided after any syllable. Examples:

d-d-d-do	b-be-	d-did-	s-s-some-
	(for)e	n't	(time)

64. **Spelling, Speech Hesitation and Vocal Sounds.** The following are examples of spelling, speech hesitation, and vocal sounds without word meaning:

we-e-ellll	C-o-n-s-t-a-n-t-i-n-o-p-l-e	br-r-r-r-r	V-E Day (abbreviated spelling)
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Hyphens should be used in braille and the letter sign is not required. None of these should be divided between lines except at the end of a syllable, and then only if it would result in saving a considerable amount of space.

65. Syllabized Words. Hyphens are also sometimes used (in syllabized words) to separate syllables. Here, too, the letter sign is never used. Keep in mind that in writing syllabized words the following contractions must not be used: whole-word contractions; final-letter contractions; and lower-sign contractions with the exception of *en* and *in*. Short-form words cannot be used unless they consist of only one syllable. Examples:

will-(ing)-ness	con-t(in)-u-a-tion	(in)-(for)m-(er)	(en)-a-(ble)	im-me-di-ate-ly
(some)-(one)	(ch)ild-i(sh)	was-n't	(great)-ness	

bro(th)-(er)-in-law (The "in" here is a whole word, not just a syllable, and so the rule on whole-word signs applies.)

Since in such words the hyphen always occurs at the end of a syllable they may be divided between lines after any hyphen.

66. Lisped Words. Another unusual problem occurs in writing lisped words. In writing such words, the *th* contraction should always be used to represent the lisped sound. Examples:

I (th)at d(ow)n. I (th)(en)t (him) a (letter).

67. Dialect. In general, contractions should be used in dialect subject to the same restrictions governing their use in correct English. Examples:

f(er) (for)	(wh)(er) (where)	me(bb)e (maybe)	b(of)e (both)	'(st)ract(ed) (distracted)
p(in)ny (penny)	d(in)t (didn't)	dep(ity) (deputy)	(dis)truc(tion) (destruction)	(some)rs (somewhere)

Where in dialect "thee" replaces "thi," or "the" replaces "te" or "de," the *th* sign should be used, not the *the* sign. Examples:

(th)e(en)g (thing) mat(th)(er) (matter) mur(th)(er) (murder) (th)e(en)k (think) sis(th)(er) (sister)

(For a discussion of dialect consisting of English interspersed with foreign words or corrupted foreign words, see Lesson Fifteen, Section 75j.)

Drill 24

Practice writing the following sentences.

1. "K-k-k-katie, beautiful lady, you're the only g-g-g-girl that I adore."
2. "Br-r! It's c-c-cold! D-d-do you th-th-think it'll b-b-b-be warmer t-t-t-tomorrow?" he said, shivering.
3. "Wh-where did th-that ch-child d-disappear to n-now!" exclaimed the excited mother.
4. I c-c-can't c-c-conceive of anyth-th-thing as annoying as th-th-these p-p-people who s-s-stutter.
5. "We-e-ell," the indecisive young captain wavered, "if the storm doesn't soon abate, we may have to send out an S-O-S."
6. "If you'll be m-i-n-e mine, I'll be t-h-i-n-e thine, and I'll l-o-v-e love you all the t-i-m-e time."
7. "Come on now! All together! Make it loud! Spell it and yell it! C-e-n-t-r-a-l! Central!" urged the cheer leader frantically.
8. The teacher pronounced the spelling words distinctly: "con-san-guin-i-ty, in-flam-ma-tion, en-vi-a-ble, un-nec-es-sar-y, be-friend-ed, like-li-hood, time-li-ness."
9. "I loht my ten thenth, Thuthie," sobbed the little girl.
10. "Iffen I cain't keep goin' fer long, I kin allus set a spell and sip my Harm Walker Likker," said the old mountaineer.
11. "'Theess leetle fellair ees lookeeng for hees seestair," explained the Mountie.
12. "And have you consithered, O'Reilly, that the patther of little feet manes that you'll be nadin' mor-r-re bread and butther and tay on the table?"

EXERCISE TWELVE

Prepare the following exercise for submission to the instructor.

SCHOOL DAY

It never would have happened to me if Miss Nellie B., the pretty schoolmarm of Possum Hollow, hadn't suddenly eloped with Mr. J. V. Stamp, the mail carrier for R.F.D. 3. This created a crisis in the Possum Hollow School, and in a weak moment I agreed to step into the breach and teach the entire school—all the way from kindergarten to grade a8. My troubles began early with the calling of the roll. I had progressed from the A's through the M's when I became conscious of the fact that the back of the room was enveloped in clouds of smoke. I was frantically looking about to locate the safest exit through which to herd my charges when I discovered the source of the smoke. A huge hulk of a boy, about 6 ft. 2 in. tall, clad in blue overalls and a multi-colored T-shirt and wearing colossal brogans that looked to be at least size 12d, was slouching in his seat in the back row calmly smoking a corncob pipe.

"What do you mean by smoking in school?" I demanded.

"We-e-e-ell, I reckon a m-m-man kin have his m-m-mornin' p-pipe," he drawled. "Y' know the m-m-mailman run off with the t-t-teacher, and my pa made me g-g-go clear into t-town and g-g-git the m-mornin' paper so's he c-c-could read the g-g-gossip. So th-thar w-warn't t-t-time for my m-mornin' p-p-pipe."

"Well, you just put that foul-smelling thing out and do without your smoke for one morning," I snapped.

"O.K.," he assented sullenly. "Some p-p-people t-treat you like a ch-child. I bin s-smokin' my p-p-pipe since I was th-thirteen. Some f-f-folks oughta l-look out for th-theirselves 'steada b-bossin' others 'round."

After the smoke had cleared away, I returned to my pedagogic duties, listening to the kindergarten contingent recite their ABCs. Even these little tykes seemed determined to test my patience to the utmost. Whenever little Luigi recited the alphabet he insisted on omitting the *k*. When I asked him why he did this, he replied, "But teachair, K has gone to the Summit Conference—I the-e-enk," and the class roared with laughter. When we came to arithmetic I asked 1st-grade Judy how much 7 and 7 make, and she replied sweetly, "Theventy-theven, Mith Olethen," and again the school rocked with laughter at my expense.

During that whole long day, there was one fleeting moment of satisfaction. This happened during the 4th-grade spelling lesson. It became painfully apparent that the children were all having difficulty with words containing "ei" or "ie." Finally, Al asked in desperation, "But how can we tell which comes first, Miss Olesen?"

"Al," I replied, "one thing that will help is to remember this little verse: 'When the letter *c* you spy, place the *e* before the *i*.'" After that, Al and the rest of the class as well had much less trouble.

About this time, noticing that the children were becoming restless, I announced we'd have a real spelldown—choosing up sides, prizes and everything. We started with easy words, and for a while things proceeded smoothly and without notable incident. But then it was Jimmy's turn, and I gave him the word "frog." "F-r—" began Jimmy, hesitated, and started over again. "F-r—f-r—" Jimmy appeared to be completely at sea. Just then I detected Tom reaching over and jabbing Jimmy with a pin, and Jimmy finished in a blaze of glory, "—o-g!" I ignored the prompting and went on.

Finally the field was narrowed down to just three survivors, Terence O'Shaughnessy, the pugnacious son of the local constable; Dorothy Stamp, a bespectacled, pony-tailed intellectual colossus; and little Percy Littlejohn, a precocious brat who always read with expression. (I could envision the day when Percy would be the announcer on the Possum Hollow radio station and would dramatically proclaim the virtues of K-9 dog toys to an enthralled public.)

It was Terence's turn, and his word was "battery."

"Barthery," enunciated Terence in his broadest Irish brogue. "B-a-t-t-h-e-r-y."

After Percy had spelled the word correctly, I explained to Terence that the word is pronounced bat-ter-y, not bar-ther-y. But he, not the least bit convinced, glared at me as he took his seat, and snarled, "Divil a bit! Me fayther says 'batthery,' and me fayther is always r-r-right."

Then it was Dorothy's turn, and her word was "brusque."

"B-r-u-s-q-u-e," she spelled confidently.

Percy's word was "indispensable." "In-dis-pen-sa-ble," I enunciated distinctly now.

"Hm," Percy began, "i-n-d-i-s-p-e-n-s-a-b-l-e."

I pronounced Dorothy's next word with equal clarity: "Con-so-la-tion." And Dorothy spelled it with flying colors.

Then it was Percy's turn. "Im-me-di-ate-ly," I pronounced, and immediately Percy came back with the correct spelling.

"Spell ac-knowl-edg-ment, Dorothy," I said, and she complied readily.

"Your word is friend-li-ness, Percy," I said.

Percy spelled it with confidence: "F-r-i-e-n-d-l-y-n-e-s-s."

"How do you spell it, Dorothy?" I asked, and she triumphantly spelled it correctly: "F-r-i-e-n-d-l-i-n-e-s-s."

As I presented Dorothy with a new 3r game as the prize for being the A1 speller of the school, little Percy's small world of conceit came tumbling down amid anguished howls and copious tears, and my little world of peace and tranquillity came tumbling with it.

At last that long day came to a close, and with it my C-S-T (country schoolteacher) career was ended. As I stepped out into the bitter cold of that January afternoon, my lips said "Br-r-r-r-r," but my heart uttered a fervent "Thank God!" I was an older and wiser woman. I had learned three never-to-be-forgotten facts: (a) Kids say and do the darnedest things. (b) Patience is a virtue well worth cultivating. (c) A schoolteacher's life is anything but a bed of roses.

LESSON THIRTEEN

ROMAN NUMERALS;

FRACTIONS, DECIMALS, AND OTHER MISCELLANEOUS USES OF NUMBERS

68. Roman Numerals.

a. **In General.** In transcribing Roman numerals from print, the corresponding braille characters are used. If the Roman numerals are written in capital letters in print, those consisting of a single letter should be preceded in braille by a capital sign, and those consisting of more than one letter should be preceded by a double capital sign. If they are written in small letters in print, in braille a single letter sign should be placed before the corresponding braille letter or letters. Examples:

V			XL		
x			iii		

b. **With Hyphen or Dash.** When Roman numerals are connected by a hyphen or a dash, the appropriate capital sign, double capital sign, or letter sign must be repeated after the hyphen or the dash. Examples:

VIII-X		V-VII	
xix-xx		i—xxx	

c. **When Followed by Letters or Ordinal Endings.** When Roman numerals are followed by a letter, letters, or an ordinal ending, these additions must be preceded by the letter sign, and contractions may be used only in English terminals. It should be recalled that the situation is somewhat different in the case of Arabic numerals. There, as was pointed out in Lesson Twelve, the letter sign must be used before uncanceled letters "a" through "j" following Arabic numerals; and it must also be used before foreign ordinal endings added to such numbers. As stated in Lesson Four, English ordinal endings added to Arabic numbers should be contracted; but foreign ordinal endings are never contracted. Examples:

XVa			
xvA			
xth			
5sten			(German Ordinal Ending)
XV.A			
XXIst			
XIVème			(French Ordinal Ending)

Drill 25

Practice writing the following sentences.

1. Edward VIII, son of George V, gave up his throne to marry the woman he loved.
2. The pertinent provisions may be found in §59B(ii).
3. Study the Introduction, x-xv, and ch. 3 §15 pp. 23-25.
4. The map of Czechoslovakia is found on page XVI—XVI being one of the removable pages.
5. Her house is furnished with Louis XIVth furniture.
6. The pros and cons of socialized medicine are set forth in XIV.B of my outline.

69. **Fractions, Decimals, and Other Miscellaneous Uses of Numbers.** The student is already familiar with the ordinary uses of cardinal, ordinal and Roman numerals and with the dollar sign and per cent sign. There remain to be studied fractions, decimals, and other miscellaneous uses of numbers.

a. **Fractions.** In writing fractions in braille, the fraction line is always represented by dots 3-4 $\frac{\cdot}{\cdot}$, the same as the oblique stroke. This symbol is used to separate the numerator and the denominator, and the number sign should not be repeated following it. Examples:

$$\frac{1}{2} \quad \frac{11}{100}$$

In a mixed number, the fraction is joined to the whole number by a hyphen, and the number sign should not be repeated before the fraction. The fraction must not be carried over to the beginning of a new line. A whole number separated from a fraction by a space in print, as, for example, in stock quotations, should be treated as a mixed number in braille. Examples:

$$2\frac{1}{2} \quad 85 \frac{5}{16}$$

b. **Decimals.** The decimal point in braille is represented by dots 4-6 \cdot , not the period. It is placed between the number sign and the number of a decimal fraction. Examples:

$$.7 \quad .03$$

When a number consists of a whole number and a decimal fraction, the number sign is placed only before the whole number. Example:

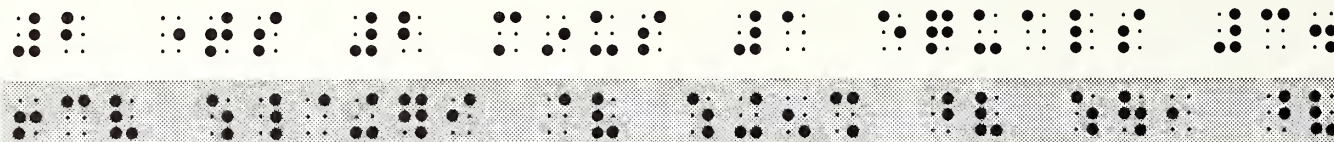
$$8.93$$

When in print the dollar sign and decimal point are used to represent American coinage, they should likewise be used in braille. Examples:

$$\begin{array}{l} \$8.75 \\ \$15 \\ \$15.22\frac{1}{2} \\ \$0.32 \end{array}$$

c. **Mathematical Signs of Operation.** In general literature, the common mathematical signs of operation for plus, minus, times, divided by and equals should always be expressed in words. Where dimensions are given in print by using the times sign between the measurements, in braille the times sign should be rendered as the word *by*. The special mathematical signs should be used only in mathematical and scientific texts. Examples:

$$2 \times 2 - 1 = 3.$$



a 17 x 12 living room

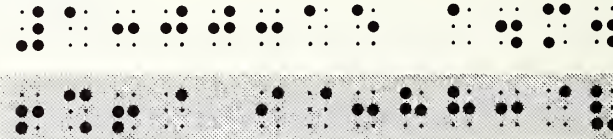


d. **Definite Points of Time.** In expressing a definite point of time in figures, regardless of how it was written in print, the colon should always be used in braille to separate the hours, minutes and seconds, and the number sign should not be repeated. If such an expression consists of hours and seconds only, the minutes should nevertheless be represented by two zeros. Examples:

11:30 p.m.



1:00:15 a.m.



Of course, if a point of time is expressed in words in print, the same should be done in braille.

e. **Intervals of Time.** An interval of time consisting of hours only is written in the same way as any other hyphenated numerical expression. Example:

6-7 a.m.



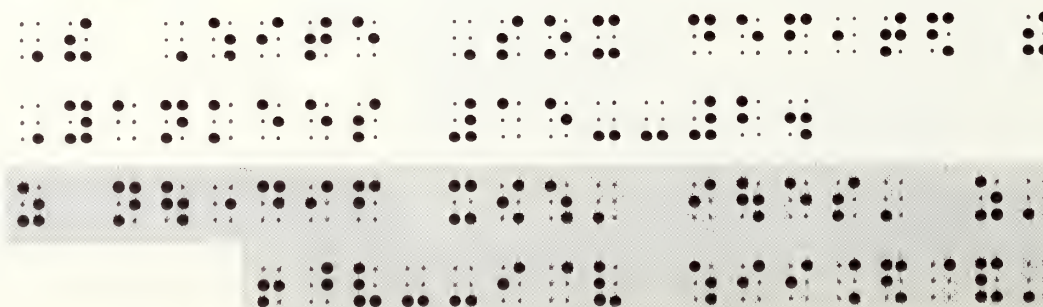
However, in writing an interval of time consisting of hours and minutes, the number sign must be repeated following the hyphen, as here the hyphen comes between a lesser and a greater unit — minutes followed by hours — and the new number sign makes clear the return to the greater unit. Example:

6:15-7:45

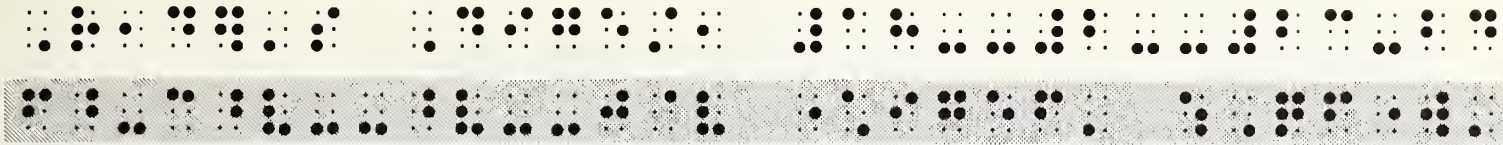


f. **Sports Scores, Votes, etc.** In writing sports scores, results of votes, etc., a dash should be used to separate the numbers even if a hyphen is used in print. We recommend that the same practice be followed wherever the numbers involved refer to different things rather than to an inclusive series of the same thing, as, for example, in citations by volume, number and page. Remember that the number sign must always be repeated following a dash. Examples:

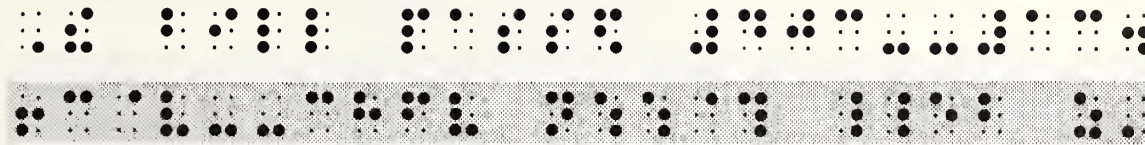
The White Sox defeated the Yankees 15-2.



Reader's Digest 18-2-23-24.

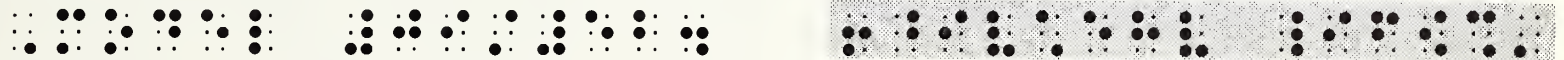


The bill passed 403—13.



g. Oblique Stroke. When the oblique stroke occurs between numbers other than fractions, the number sign should be repeated before the second number. Example:

Model 09/52.



Drill 26

Practice writing the following sentences.

- $\frac{1}{2} \times 6\frac{2}{3} = 3\frac{1}{3}$.
- The ballistics expert determined that death had been caused by a .32-caliber automatic.
- He bought the stock at 85 $\frac{5}{16}$ and sold it at 88 $\frac{15}{16}$.
- A rod is a common unit of linear measurement which equals $5\frac{1}{2}$ yd., or $16\frac{1}{2}$ ft.
- The length of the astronomical year is about $365\frac{1}{4}$ days, or 365 da., 5 hr., 48 min., 45.51 sec.
- After deduction of withholding tax, $6\frac{1}{2}\%$ for retirement and \$2.75 for life insurance, his take-home pay amounted to \$201.63 every two weeks.
- The nurse reported that the patient's pulse had ceased at 1:00:25 a.m.
- For 30 minutes, 6:15-6:45, the plane waited for the fog to lift.
- He won the match in three straight sets: 6-3, 6-2 and 6-2, although his opponent had been a 3-1 favorite.
- One of the reasons that has been assigned for the tragedy which befell General Custer's men is that they were armed with .45/70 Springfield rifles instead of the repeaters to which they were accustomed.

EXERCISE THIRTEEN

Prepare the following exercise for submission to the instructor.

- The high jump was won by Samuel Speed III, who cleared the bar at 6 ft., $10\frac{3}{4}$ in.— $\frac{1}{4}$ in. higher than the previous school record.
- At $6\frac{1}{2}\%$ interest, his investment of \$3700.00 yielded a return of just \$240.50.
- In 1932, the principal causes of accidents were: automobiles, 40%; at home, 22.5%; sports and recreation, 15.4%; pedestrians, 8.3%; travel, 6.6%.
- The American Experience Table of Mortality gave the life expectancy at age 10 as 48.72 years and at age 95 as .50 years.
- The ratio of the circumference of a circle to the radius is expressed $C = 2 \times R \times 3.1416$ (or $3\frac{1}{7}$).
- For many years a minute of silent prayer was observed each November 11, 11:00-11:01 a.m., to commemorate the signing of the armistice ending World War I.
- Friday, 2-4 p.m., will be devoted to interviewing applicants for the new position.
- The banquet will begin promptly at 6:30 p.m.
- Dr. Graylock pronounced the executed murderer dead at 12:02:35 a.m.
- The missile took off from the launching pad at exactly 6:00:15 a.m.
- With $\frac{2}{3}$ of the precincts already reported, the Governor leads his nearest competitor 189,769-160,323, though he had been given less than a 50-50 chance of winning by the pollsters.
- After 15 innings, the two teams were still deadlocked 3—3.
- The motor number of the stolen car is 030/692.
- To-day ATandT stock closed at $50\frac{7}{8}$, up $\frac{3}{8}$.
- Articles V-VII of the society's constitution deal with the powers and duties of officers.
- Every braille title page should give the number of braille pages contained in the volume—thus, Pages i-xix and 1-79.
- Pope John XXIIIrd did much to promote the ecumenical movement.


18. King Louis XVth of France is supposed to have said, "After me, the deluge."
19. Many cities were demolished by the end of World War II—III will probably see the destruction of civilization.
20. Charles I (1600-1649) was beheaded by the Parliamentary faction in England.
21. Eamon de Valera (1882-) served as Prime Minister of Eire for many years (1937-48 and 1951-).








LESSON FOURTEEN

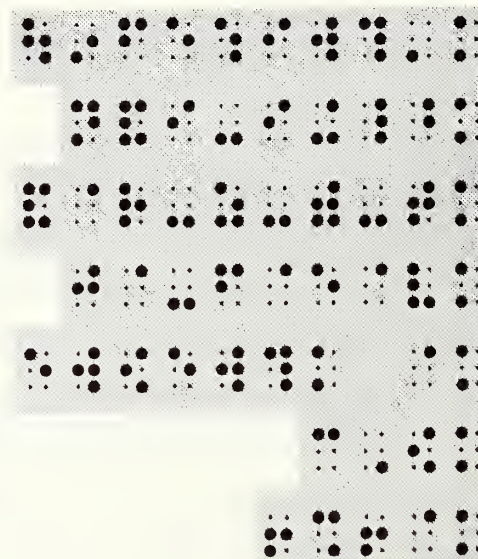
THE ITALIC SIGN; THE ELLIPSIS;

THE TERMINATION SIGN AND ITALICIZED OR CAPITALIZED PORTIONS OF WORDS







70. Italic Sign.

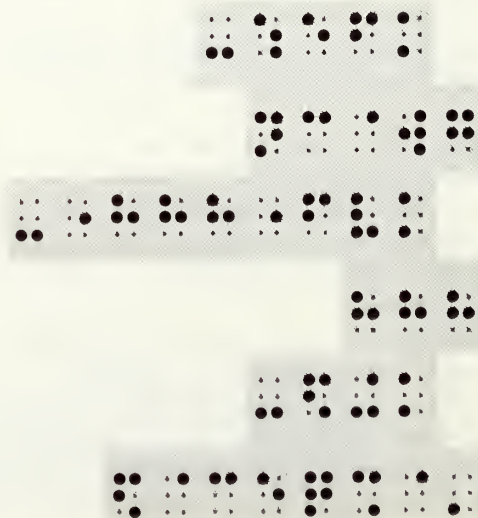
a. **Single Italic Sign.** Mention has previously been made of the fact that braille contains a number of composition signs, or signs peculiar to braille. So far we have studied three of these, namely, the capital sign, the number sign and the letter sign. Another composition sign frequently employed is the italic sign, dots 4-6 . This sign is used in braille when necessary to indicate italics, bold-face, small capital letters or underscoring. It must be placed immediately before the word, compound word, abbreviation or number to which it applies. Examples:

President 
blue-eyed 
OUT-OF-THE-WAY 
1914-18 
a priori 
o'clock 
a.m. 



Note that the italic sign is not repeated after the hyphen in a compound word, after an apostrophe, nor after the first period in the letter grouping *a.m.* Neither should it be repeated at the beginning of the new line in a divided word. Thus:

dis- 
graced 
4,000,- 
000 
un- 
American 



*out-of-
doors*



When braille italics are used in place of print small capital letters, they serve to inform the reader that a distinctive type is being used, and therefore the double capital sign is not required. If one or more of the letters are larger than the rest in print, such letters should be preceded by a single capital sign. If the print shows all the letters the same size, normal capitalization should be used in braille — that is, proper names should be capitalized and, in headings, the first and principal words.

b. **Double Italics.** Where no more than three consecutive words are italicized, the italic sign must precede each word. However, if more than three consecutive words are italicized, the first word should be preceded by the double italics sign (⠠⠠), and the last word must be preceded by a single italic sign indicating that it is the last italicized word. Where the last word of an italicized passage is a compound word, the closing single italic sign should precede the first part of the compound word. Examples:

The House of Representatives

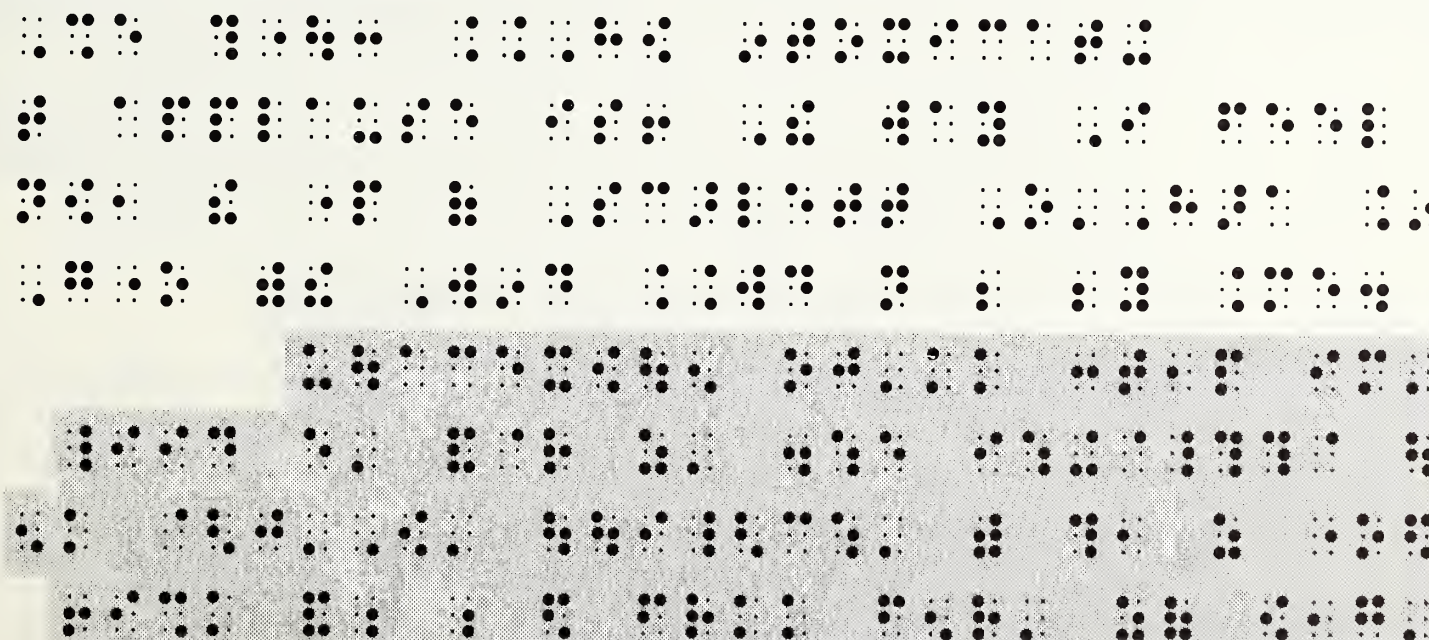


It was a sad home-coming.



Occasionally a change of type or underscoring may occur within an italicized passage. In such case, the italics should be terminated with the word preceding the change and resumed with the word following it. Example:

She thought: *How intoxicating that applause is!* *The way I feel now, the part of Scarlett O'Hara in* *Gone with the Wind* *would not be beyond me.*



c. **Italicized Passages of More Than One Paragraph.** In italicized passages comprising more than one paragraph, the double italic sign should be repeated at the beginning of each new paragraph, and the single italic sign should precede only the last word of the last paragraph.

d. **Series of Book Titles or Other Publications.** When a series of titles of books or other publications is italicized, the double italics should be repeated before each title and the single closing italic placed before the last word of the last item of the series. Example:

Among the books available in paper-back editions are the following: *Compulsion*; *Write Me a Poem, Baby*; *"Where Did You Go?" "Out." "What Did You Do?" "Nothing."*; *The Night They Burned the Mountain*.

Braille representation of the example text above, showing the series of book titles in double italics and the closing italic before the last word of the last item.

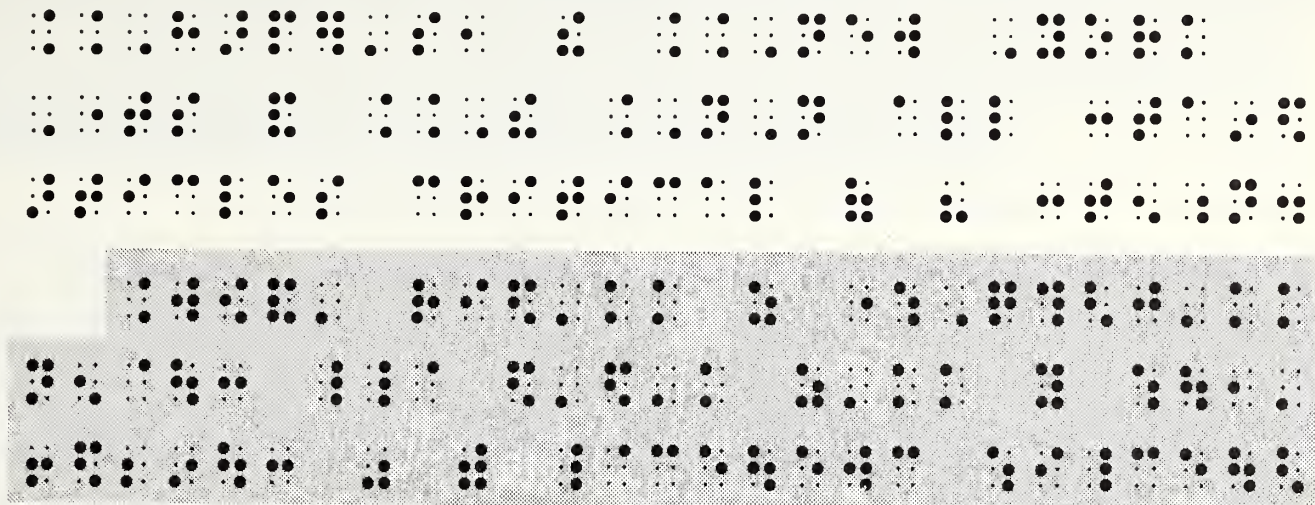
Braille representation of the example text above, showing the series of book titles in double italics and the closing italic before the last word of the last item.

For the purpose of this rule, any group of three or more publications, whether joined by conjunctions or separated by commas, is treated as a series. A group of only two publications is not treated as a series, but see subsection *e* below. If the last item of a series consists of only one word, such item should be preceded by the single italic only. If *incidental* words, such as "and," "or," "the," or "and the" appear between some of the items of the series, italicize the entire list as a series, ignoring the fact that such incidental words are unitalicized. Examples:

I have copies of *Julius Caesar*; *Hamlet*; *As You Like It*; and *King Lear*.

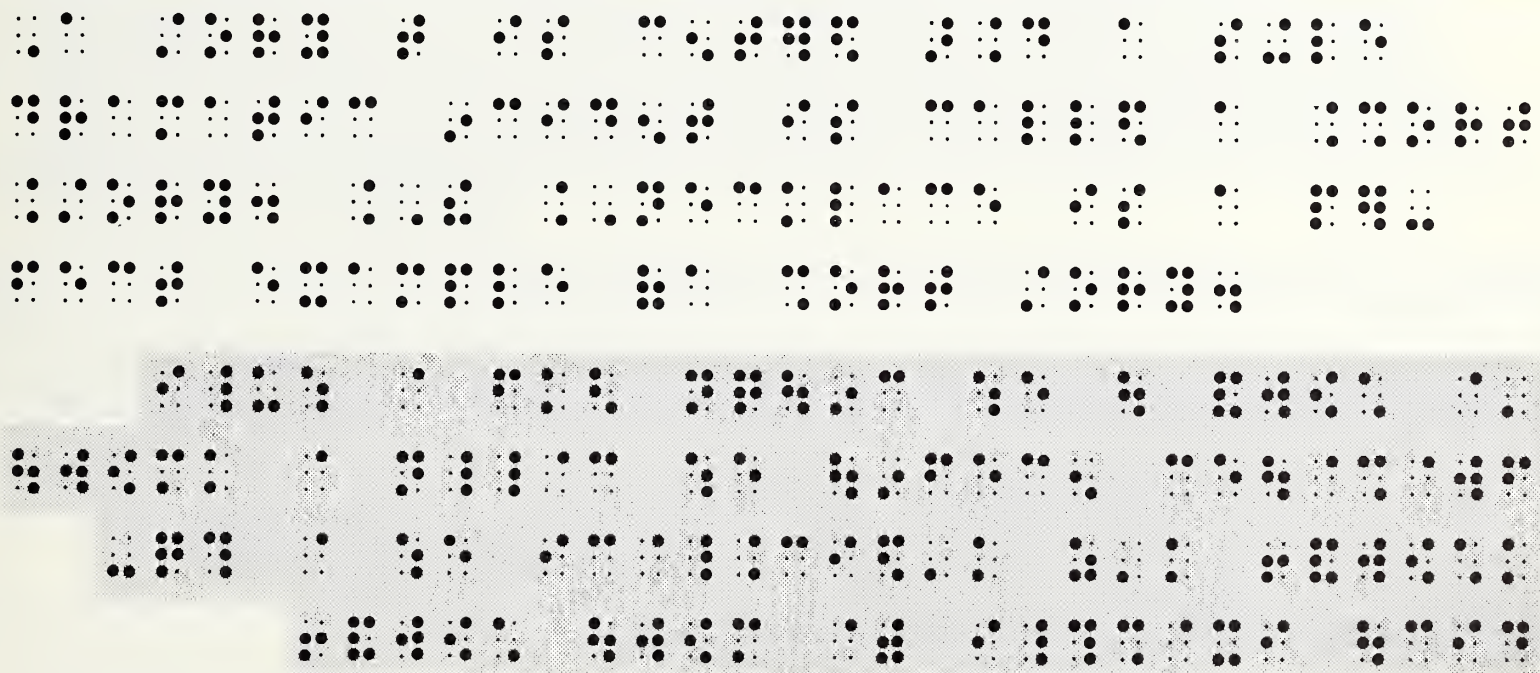
Braille representation of the example text above, showing the series of book titles in double italics and the closing italic before the last word of the last item.

Harper's, the *New York Times* and *The Nation* all contained articles critical of his contention.



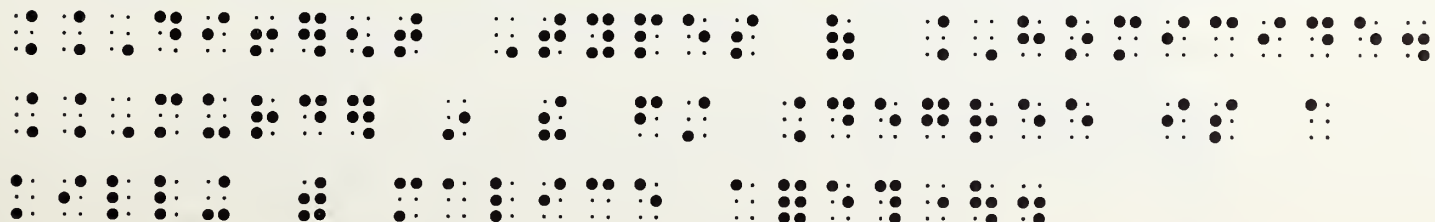
e. **Items Italicized for Different Reasons.** Items which are italicized for different reasons should not be treated as a single italicized passage, but should be italicized separately. Where two book titles follow one another separated only by punctuation, they should be italicized separately. Examples:

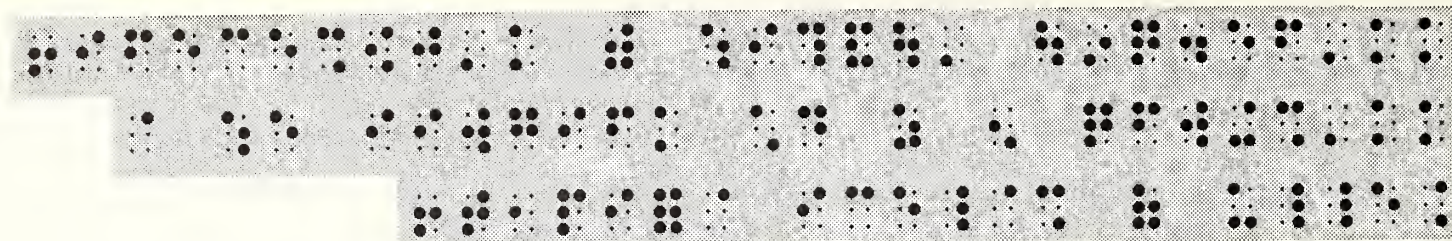
A story that is centered around a single dramatic incident is called a *short story*. *The Necklace* is a perfect example of a short story.



[*Short story* is italicized because it is an important term for the student to remember; and *The Necklace* is italicized because it is a title.]

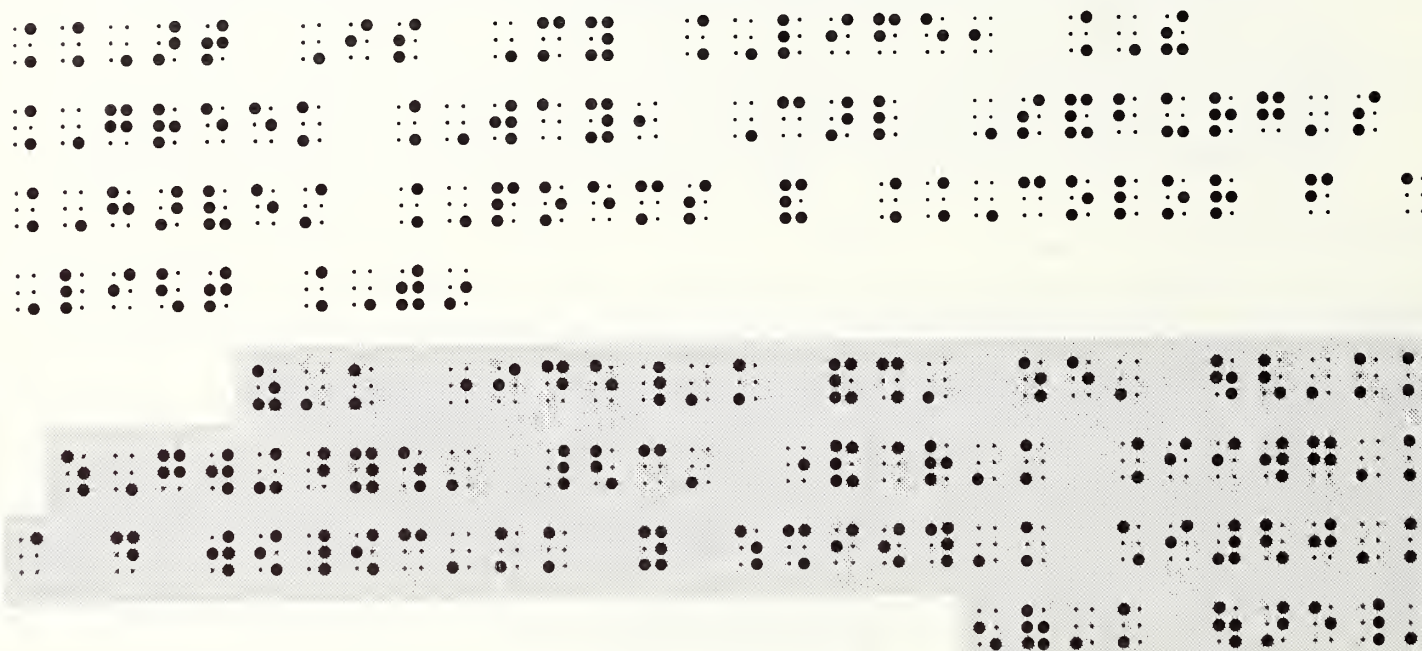
Different Types of Homicide. *Murder in the first degree* is a killing with malice aforethought.





[paragraph heading followed by term italicized for emphasis and distinction]

Art Is My Life, The Greek Way, Carl Sandburg's Harvest Poems and Color from a Light Within



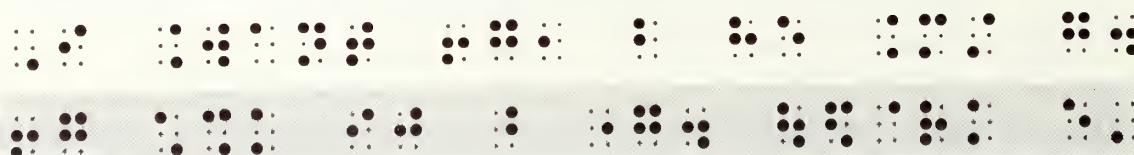
[Here we have a list of four book titles; but they are separated into two groups of two by the interposition of an author's name. They cannot be italicized as a series, since there must be at least three consecutive titles to make a series. Yet each title is treated as an item italicized for a different reason, and therefore a new set of italics is begun with each title.]

f. **Italics Used for Emphasis or Distinction.** The braille italics are used to indicate the use of print italics, underscoring, small capital letters or bold-face type only when these are employed for purposes of emphasis or, in some cases, for purposes of distinction. Thus:

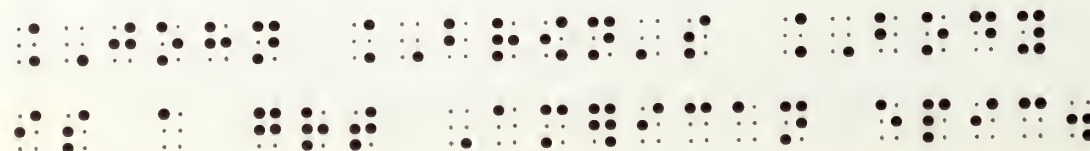
I will *not* go! (Emphasis)



I *want* to go, but he *must* go. (Emphasis for contrast)



John Brown's Body is a great American epic. (Book title distinguished.)





In general, italics should be used in braille when any of the above-named methods are employed in print for the purpose of distinction, as in the writing of

- foreign words or phrases
- Anglicized words or phrases
- names of ships, books, pictures, etc.
- subject headings at the beginning of paragraphs
- silent thought as distinguished from conversation

g. **Where Italics Are Not Necessary for Distinction.** Where the distinction is sufficiently indicated by other means, the italics should not be used in braille. Thus, italics should not be used in the following instances:

- where letters which mean letters are preceded by the letter sign
- where pronunciations are written in both parentheses and italics
- in the writing of all stage directions, settings, etc. in plays (see Lesson Eighteen)
- where in print a passage is printed in italics or different type from that of the adjacent text and is separated from the text by blank lines
- where in print word endings or other portions of words, standing alone, preceded or followed by a hyphen, are written in italics or bold-face type*
- where in print spellers, grammars, and the like, a list of words for study is printed in bold-face or italics
- where all chapter titles or other headings not within the paragraph are printed in italics or bold-face type
- where quoted matter appears in both quotations and italics, unless the italics are required to show emphasis or distinction

When in print quoted matter appearing within a paragraph is indicated by italics alone or by change of type or change of margin, quotation marks must be inserted in braille, and the change of type or margin is disregarded.

h. **Italics with Lower Signs.** Although the italic sign contains a dot 4, it is not treated as an upper sign. Like the capital sign, it is treated as neither a lower nor an upper sign. Since it is not treated as an upper sign, its presence does not alter the application of any of the lower-sign rules. Thus, if the word "concern" is divided at the end of the line, the *con* sign cannot be used, because this would involve the use of two lower signs neither of which would be in contact with a character containing dot 1 or dot 4; and if they are preceded by the italic sign, this does not alter the application of the rule. Examples:

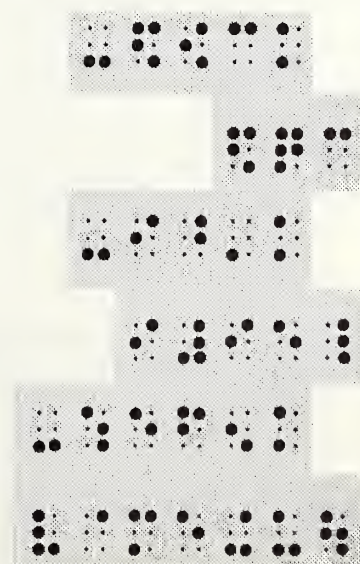
con-
cern



Be-
lieve

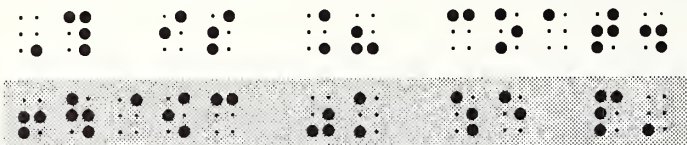
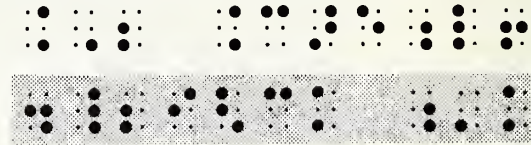


indis-
tinguishable





* When portions of words stand alone or in combination with the hyphen only, contractions should not be used.

Remember that the whole-word lower signs *be*, *his*, *was*, *were*, *in* and *enough* may be preceded by the capital and/or italic sign. Examples:

This is *his* coat.  *Be careful!* 

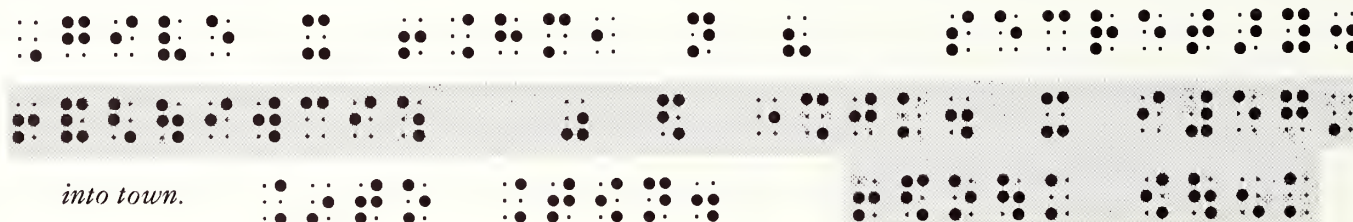
Remember, however, that these whole-word contractions may not be used in contact with any punctuation. If, in such case, they are preceded by the italic sign, this does not alter the situation. Examples:

Come in.  "Were you there?" 



i. **Italics with To, Into or By.** As in the case of the capital sign, the italic sign may either precede or follow the contractions for *to*, *into* or *by*, but it must not both precede and follow them. Examples:

To err is human. 

Give it to *him*, not his secretary.



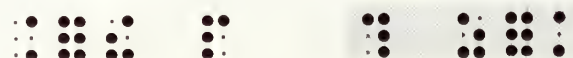
However, these contractions may be preceded by a capital sign and followed by an italic sign or vice versa. Examples:


By default 
to George 

j. **Italics with And, For, Of, The, With and A.** Remember, too, that *and*, *for*, *of*, *the*, *with* and *a* should not be joined if punctuation or composition signs intervene. This, of course, applies to the italic sign, which is a composition sign. Example:

for the moment 

If only the first sign of any of these combinations is italicized, it should be joined to the one following it. The single italic sign can affect only one word. Example:

for the people 

71. **The Ellipsis.** The dash or ellipsis occurring at the beginning or end of an italicized passage is not to be included in the italics. The student has not yet been introduced to the ellipsis. In print, the ellipsis is usually three dots or asterisks and is used to indicate the omission of words. In braille, it is represented by three consecutive dots 3 . It should be spaced and punctuated as a word. Examples:

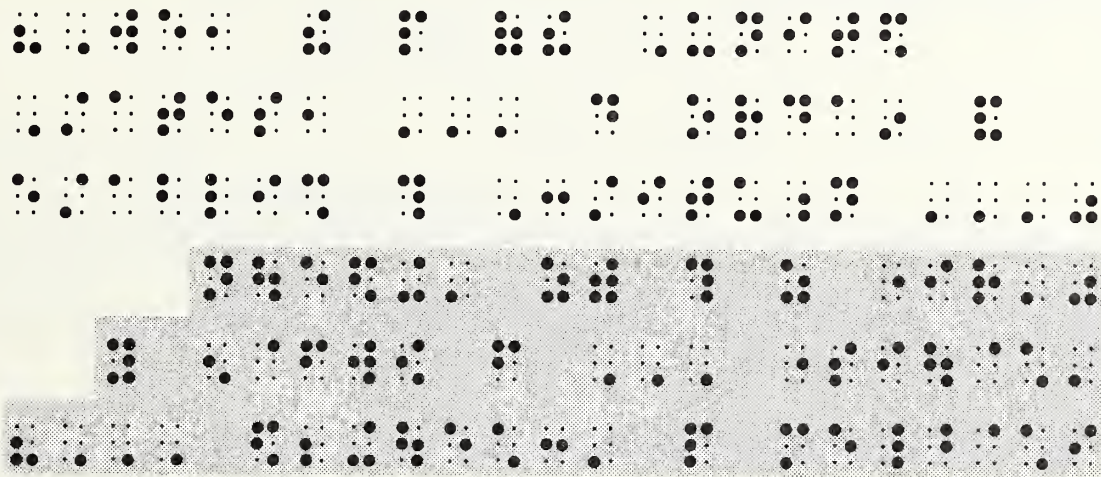
"Fools rush in . . ."



"... for they shall inherit the earth."



"We, the people of the United States, . . . do ordain and establish this Constitution . . ."



A transcriber may encounter an ellipsis in print which appears to be four dots rather than three. This is because the ellipsis is either preceded or followed by a period. In braille, of course, the period is not the same as the dots of the ellipsis, and it is therefore necessary to determine which of the four dots shall be regarded as the period. The careful printer will show this by spacing. If the first dot is the period, it will be written close up to the word preceding it, and a space will be left between it and the other three dots. If the last dot is the period, a space will be left following the word, and the four dots will all be evenly spaced from one another. However, printers are not always careful to distinguish in this manner, and in that case the transcriber will have to try to determine whether or not the sentence is complete. If it is complete, the first dot will be the period; and if it is incomplete, the last dot will be the period. If the period is the first dot, a space should be left in braille between it and the ellipsis; but if it is the last dot, there should be no space between the ellipsis and the period. Since the ellipsis is treated in all respects as a word, where it ends a paragraph and there is not room for it on the preceding line, it may appear on the last line by itself. If the omission of a complete paragraph is indicated by the ellipsis, the ellipsis is treated and indented as a paragraph.

72. **Dots Used to Indicate Omissions.** When dots are used in print to indicate the omission of letters in a word, just as in the case of hyphens, an equal number of dots (dot 3), unspaced, should be used in braille. Examples:

d..n (damn)

N.. Y... (New York)

Drill 27

Practice writing the following sentences.

1. Von Rundstedt planned to withhold his attack until *after* the Allied troops had landed.
2. A good source for ideas for new business enterprises is 999 *Little-known Businesses* by Carruthers.

3. "*A tempo!*" cried the conductor as he brandished his baton.
4. On the radio a jazz orchestra was playing *One O'clock Jump* raucously, while the jukebox contributed to the pandemonium with a crooner singing the praise of Peggy O'Neil.
5. The Public Affairs Committee pamphlet *Keeping Up with Teen-Agers* is a valuable guide to parents.
6. The following books have been written by Marcia Davenport: *Of Lena Geyer; The Valley of Decision; East Side, West Side; My Brother's Keeper*.
7. He is arriving at 3 *a.m.*, not *p.m.*
8. *The Mysterious Attitude*. Parry the question by pursing the lips and murmuring cryptically: "I wish I could tell you the answer, but . . ." This implies that I have inside information which would blow the lid off everything. "Please don't ask me about that!" is enough to stop the questioner cold.
9. *This is the end*, he thought, as the speeding car bore down upon him.
10. The past tense of verbs ending in *d* and preceded by a single vowel is generally formed by doubling the *d* before adding the *ed*, as in "bed-ded", "plod-ded" and "bud-ded."
11. "*You're on the road to success when you realize that failure is merely a detour.*"—William G. Milnes, Jr., in *The Saturday Evening Post*.
12. The soloist's first number was *Believe Me If All Those Endearing Young Charms*.
13. *They Were Expendable* tells the story of Bataan and Corregidor.
14. *What can it be?* he wondered, as he examined the odd-looking package.
15. It is much easier to get *into* the state of matrimony than to get *out* of it.
16. It is frequently possible to achieve through *education* that which cannot be accomplished by *legislation*.
17. *By eighteenth-century standards*, even today's common laborer would be considered wealthy.
18. By *disability*, as used in the Social Security Act, is meant "inability to engage in substantial gainful activity"
19. He had managed to obtain two tickets for *Of Thee I Sing*.
20. John is still undecided, but I am definitely *for* the proposed amendment.
21. As he passed by the church, through the open door he heard the priest chanting: "*Agnus Dei, qui tollis. . .*"
22. "I'll be glad when my boot training is over and I can say good-bye to S. . D. . . forever," Frank wrote.
23. We were assigned the following books for outside reading: *Mooswa, Murder Point*, Stewart Edward White's *Magic Forest* and *A Child's History of Canada*.

73. The Termination Sign and Italicized or Capitalized Portions of Words.

a. **Italicized or Capitalized Portions of Words.** Occasionally in print only a portion of a word is italicized, underlined or capitalized. In such case, in general literature, hyphens are inserted in braille to set apart the italicized or capitalized portion of the word. Examples:

unconcerned

extradite 

profess 

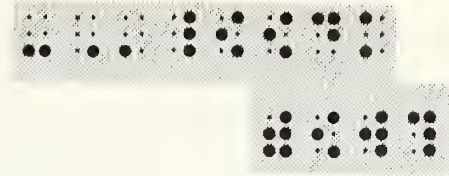
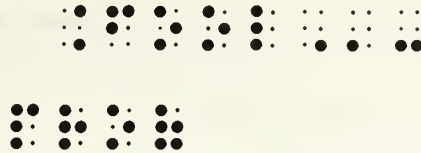
BASEball

address 

b. **The Termination Sign.** In general literature the termination sign should be used only where it is necessary for purposes of clarity. Thus, if in print a hyphen appears after the italicized, underlined or capitalized portion of a word to indicate a compound word, in braille the termination sign, dots 6, 3 $\begin{smallmatrix} \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot \end{smallmatrix}$, must be inserted before the hyphen. Otherwise it would be impossible to determine whether the hyphen is used in braille to indicate a compound word or only to terminate the italics or capitalization. The termination sign must also be inserted before the hyphen if the italicized or capitalized portion of the word falls at the end of a braille line and the remainder on the next line. Otherwise it would be impossible to ascertain whether the hyphen was used for termination or simply for dividing the word. Examples:

white-collar 

fool-
proof



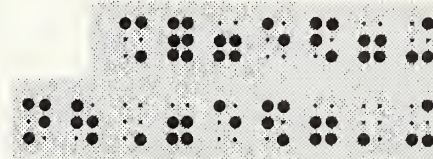
Aside from the above examples, the termination sign is used only in technical works such as grammars, dictionaries and similar specialized texts. For a discussion and illustrations of this specialized use, see Section 11a of the Code or Section 14c of the Textbook Code.

74. **Portions of Words Enclosed in Parentheses or Brackets.** Occasionally, portions of words are enclosed in parentheses or brackets, and in such case the print should be followed. Examples:

u(ni)form



u[ni]ted



Drill 28

Practice writing the following sentences.

1. The word "dispatch" may be spelled either *d*ispatch or *d*espatch.
2. The *one*-o'clock news report stated that the plane was missing, while the *two*-o'clock broadcast announced its safe arrival.
3. If she will only permit me to *a*nnounce our engagement, I will *r*enounce all my bad habits and *d*enounce all my former sweethearts.
4. The ad read: "You simply can't aff*o*R*o*D to be without a F*o*R*o*D."
5. The letters enclosed in parentheses indicate that you failed to use the braille contraction in your manuscript: dist(*i*ng)uish, Minn(*e*a)polis, m(*e*d)ic(*i*n)al.

EXERCISE FOURTEEN

Prepare the following exercise for submission to the instructor.

1. It was truly said by Dwight Eisenhower when he was president that "The *federal government* did not create the *states* of this republic. The *states* created the *federal government*. . . ."
2. The thought that the *federal government is wealthy* and the *states poverty-stricken* is a dangerous illusion.
3. Since all men are created equal, it follows *a priori* that no group is entitled to preferential treatment.
4. It took a while to work the bugs out of *LP*, and the growing pains of *stereo* are far more numerous and confusing.
5. Back in 1919, when there were only 105,000,000 of us in this country, it took some 26,000,000 workers to grow our food, dig our fuels and metals, and make the goods we needed.
6. Soon the *Serene* was plunging through the most terrifying storm of the voyage, 1957's Hurricane Carrie which, only a few hundred miles away, sank the huge four-masted German bark *Pamir*, with a loss of 80 lives.

It was about this time that Cohen began inscribing a piteous document dealing with "The Last Days on Earth of Leslie Cohen." Excerpts:

*Constantly wet. Working 18 hours a day. If I ever come out of this alive I'll never set foot on a boat again.
Bad storm again! God has never heard three bums pray as loud as we did last night!*

. . .

Another day, another hurricane. This is the worst mistake two men ever made.

7. Whenever he got up to speak, *O'Brien just didn't have any self-assurance.*
8. The following books were written by Thomas Wolfe: *Look Homeward, Angel; Of Time and the River; From Death to Morning; The Story of a Novel; The Face of a Nation; The Web and the Rock; You Can't Go Home Again; The Hills Beyond; A Stone, a Leaf, a Door.*
9. CAPITAL PUNISHMENT: Spending the summer in Washington, D.C.—Richard Armour in *Today's Living*.
SHORT CUT: A route on which you can't find anybody to ask where you are.—Franklin P. Jones in *The Saturday Evening Post*.
10. The local Shakespeare Society is planning to produce one of the following plays this season: *As You Like It; King Richard III; Julius Caesar*, or *Hamlet*.
11. Sometimes Henry, seated at the head of the family in his little dining room at home, would look around him at his wife and two daughters and recall those advertisements you saw in the magazines for insurance or air conditioners—the kind with the banner line reading: *Are you, as head of your family, giving your loved ones the protection they need?* or *As family provider your family looks to you for greater dividends in living comfort.*
12. The *g* in *gnat* is silent.

13. In English, the present participle is formed by adding "ing" to the verb, as in "go-ing," "fish-ing" and "work-ing."
14. *'It is not the size nor the gold equivalent of what each of us contributes to the world that is a measure of the value of his gifts. The service we render to others is really the rent we pay for our room on this earth.'*
WILFRED T. GRENFELL
15. Thomas Jefferson will long be remembered for his drafting of *The Declaration of Independence*.
16. Every dog lover should read the story of *The Dog That Wouldn't Be*.
17. Tennyson wrote *In Memoriam* to express his grief at the death of a young friend.
18. The Athenians not only had government *of* the people and *for* the people, but also government *by* the people.
19. The gift of money is *to be spent*, not hoarded.
20. The story of the U-2 incident was reported by *Pravda* in great detail.
21. The taxi turned into *Rue de la Paix*, and we followed in close pursuit.
22. *Oh boy, am I in for a dull evening!* he thought when he saw Aunt Em confronting him in the doorway. "What a pleasant surprise!" he said aloud.
—and now I won't know till morning who won the fight on TV.
23. He scribbled a hasty note: "Will be in N . . Y . . . City 2 days. Be careful what you tell that d . . n internal revenue guy."
24. Article III, Section I, of the *Constitution* provides as follows: "The judicial power of the United States shall be vested in one Supreme Court, and in such inferior courts as Congress may from time to time ordain and establish. The judges, . . . , shall hold their offices during good behavior; and shall, at stated times, receive for their services, a compensation, which shall not be diminished during their continuance in office."
25. In the following words the primary accent is indicated by italics: *proficient, reunification, visionary, unlikely, proviso, discord, pretend.*
26. Benny Friedman was the man who put the FOOT in FOOTball.
27. During the 19th century, the *sixteen*-hour day was not uncommon, whereas today there is even talk of shortening the *eight*-hour day.
28. In the following words the letters enclosed in brackets are optional: encyclop[a]edia, cancel[l]ed, bus[s]es.


LESSON FIFTEEN

THE ACCENT MARK, ANGLICIZED WORDS, AND FOREIGN WORDS AND PASSAGES;

FOREIGN TEXTS AND GRAMMARS; THE GREEK ALPHABET;

ORDER OF PUNCTUATION MARKS AND COMPOSITION SIGNS

75. The Accent Mark, Anglicized Words, and Foreign Words, Passages and Names.

a. **The Accent Mark.** One final braille composition sign remains to be studied, namely, the accent sign, dot 4 . This sign is used in English texts before all letters which in print are marked with an accent or other mark, whether such letters occur in strictly foreign words, phrases or passages, in Anglicized words, or in proper names.

b. **Contractions in Anglicized Words.** In the case of Anglicized words, contractions should be used (subject to the rules limiting the use of contractions) unless they contain an accented letter. However, a one-cell part-word contraction should not be used where it overlaps a syllable division in an Anglicized word which is spelled the same as a common English word with a different pronunciation. Final-letter contractions, on the other hand, may be used in such words. Examples:

coupé



piñon



ménage



al fine

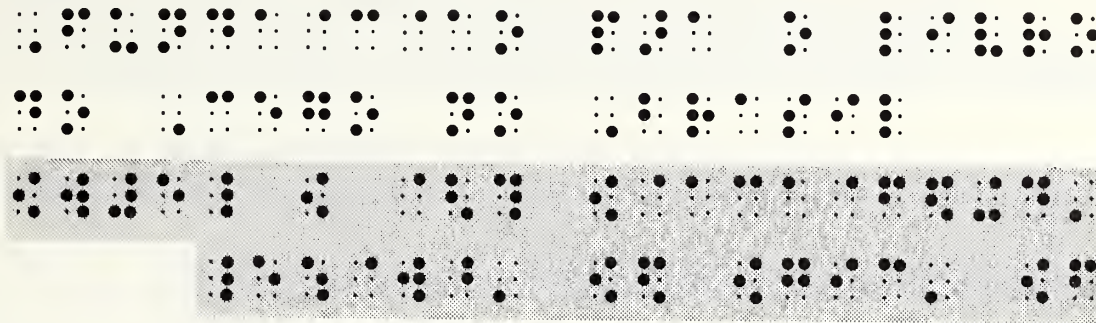


pension (boarding house)



Single-letter contractions and short-form words should not be used in Anglicized words or phrases nor in foreign proper names. Examples:

Fundação para o livro do Cego no Brasil



Port Said

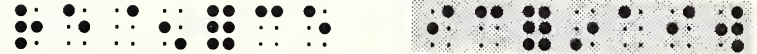


c. Contractions in Stressed English Syllables. The only instance in which the accent mark may precede a contraction is where it is used to indicate an English stressed syllable. Examples:

blesséd

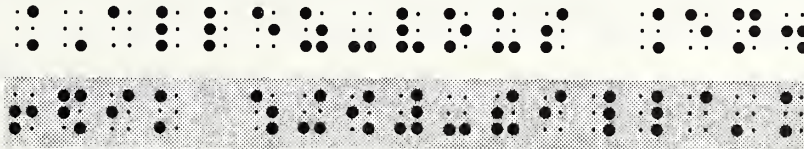


reênforce



d. Foreign Words in English Context. In the case of strictly foreign words appearing in English text, contractions should never be used. Examples:

Allez-vous en.

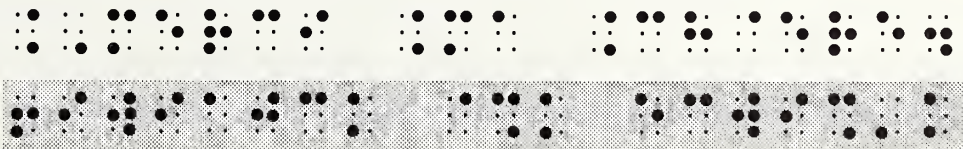


C'est la vie.



e. Anglicized Word Defined. An Anglicized word is one which has been borrowed bodily from a foreign language but has come into such common usage as to be considered part of the English language. Because there is considerable variation among dictionaries, both as to what words are included and as to syllabication, we have found it necessary to specify WEBSTER'S NEW WORLD DICTIONARY OF THE AMERICAN LANGUAGE with a copyright date no older than ten years as our authority on these points. For our purposes, all words and phrases which appear in the body of this dictionary shall be considered to be Anglicized, even though they may be designated as foreign. Any word not so listed should be treated as foreign. If one or more words of a phrase of foreign origin are found in the dictionary, the entire phrase should nevertheless be treated as foreign, unless, of course, such phrase is entered as a whole. Examples:

Merci, ma chère.



[Although both *merci* and *ma chère* are entries in the dictionary, the three words are not listed as a single phrase.]

lares et penates



[An entry appears in the dictionary as "lares and penates," but the use of "et" instead of "and" makes the entire phrase foreign.]

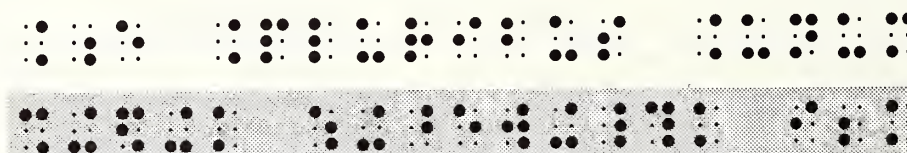
Comment allez-vous?



[There is, of course, an English word "comment," but this should never be mistaken for the French word of the same spelling, and the latter should never be contracted.]

f. **Where Letter Sign is Required.** When an Anglicized phrase contains a word consisting of a single letter which could have a whole-word meaning or when such a phrase contains a word which could be mistaken for a short-form word, such word must be preceded by a letter sign. Examples:

e pluribus unum



boni soit qui mal y pense.



ab initio



al fresco



g. **Contractions in Proper Names in English Context.** In transcribing proper names, both English and foreign, occurring in English context, contractions should be used except where the contraction would contain an accented letter. Example:

Catherine de Médicis



Do not assume that simply because a word is capitalized it is necessarily a proper name. The first word of a sentence or quotation would, of course, be capitalized even if it is a common word; and in German all nouns are usually capitalized. Such capitalized foreign words should not be contracted.

Personal titles used with proper names should be treated as part of the name and should be contracted in the same manner as the name itself. Examples:

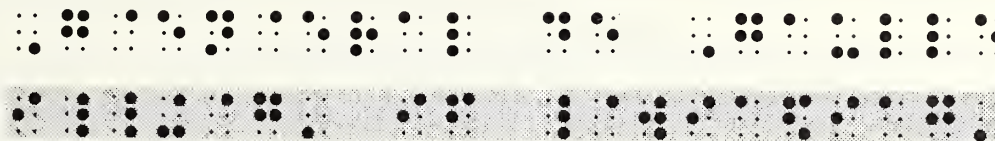
Le Comte de Paris



Herr Professor Strauss



Général de Gaulle

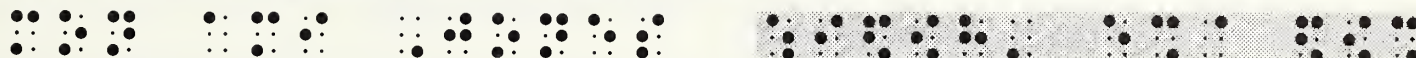


h. **Proper Names in Foreign Passages or Texts.** In transcribing names, either English or foreign, occurring in foreign passages or texts, do not use contractions. If a foreign word or phrase other than a personal title modifies a name, the entire grouping then constitutes a foreign passage and is subject to the foregoing rule. Examples:

ma jolie Mademoiselle Michèle



mon ami Jones



das kleine Gretchen



le bon President Kennedy



i. **Old and Middle English.** Passages or books written in Old or Middle English are to be treated as foreign and should therefore be written in uncontracted braille.

j. **English Interspersed with Foreign Words or Corrupted Foreign Words.** The brailist will occasionally encounter a perplexing problem in transcribing dialect which is a hybrid between English and some foreign language. In such situations, sentences or phrases which are purely foreign should be uncontracted; but where foreign words or corrupted foreign words are occasionally interspersed with English, they should be treated as dialect, and contractions should be used. The following examples will illustrate how such material should be handled:

"Geh!" (sh)e (said). "Mach schnell!"

If (the) k(in)d(er) (go) (to) a public
s(ch)ool, (the)y le(ar)n (the) 'gay' ways.

"S(ch) midt," (sh)e (said). "(Tomorrow)
Sun(day) i(st). D(er) mass (in) Pi(ed)ras
iss n(in)e (by)d(er) clock."

"Das ist gut, Schmidt," (sh)e (said). "(For)
zupp(er) I r(in)k a bell."

k. **Made-up Words.** A somewhat similar problem arises in the case of made-up words, such as those occasionally appearing in science fiction. These cannot be regarded as foreign, and so they should be contracted in the same manner as English words.

l. **Specialized Terminology.** Foreign words are frequently used in specialized material, such as books on law, medicine, music, and cooking, and for scientific classifications, particularly in such fields as botany and zoology. Strictly speaking, these terms are not foreign, but have been incorporated into the scientific or specialized terminology, just as many common expressions have been Anglicized. If the meanings of such terms are explained in the text or in a glossary, they should be contracted like English words, even though some of them may not yet have found their way into and been sanctioned by the dictionaries. Example:

b(ed)γ(ch)ium coron(ar)ia

76. **Foreign Texts and Grammars.** In texts for the teaching of foreign languages and in books written wholly in a foreign language, the English accent sign is not used. Instead, each language has its own set of special braille symbols to represent the various accented letters. Since the use of these special symbols is restricted to books in foreign languages and to texts for the teaching of foreign languages, a knowledge of them is not required for ordinary transcriptions, and they are therefore not listed here. When it is necessary to employ such special symbols, the transcriber should consult the list given in Appendix B of the Code. In the embossing of such foreign-language grammars or books, a complete list of the special symbols for the particular language should be presented in the front of each volume. Remember that no English braille contractions should be used in the foreign material contained in such books.

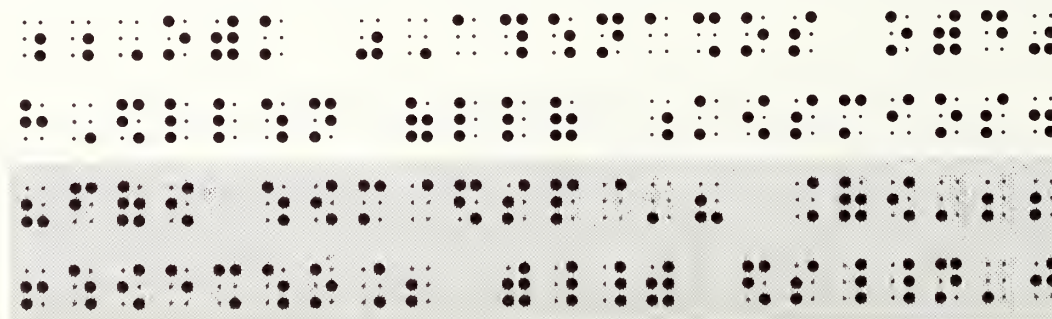
77. **Foreign Punctuation Marks.** In foreign languages punctuation generally conforms to that used in English. However, in Spanish there are some differences. The exclamation point (dots 2-3-5, just as in English) and the question mark (dots 2-6, different from the English question mark) are used both before and after the exclamation or question. There is also a special punctuation symbol used in Spanish and French known as the conversation sign, which is represented in braille by dots 6, 3-6 (opening) and dots 3-6, 3 (closing). Whenever encountered, whether in English or foreign texts, these peculiarities should be followed in braille.

78. The Greek Alphabet.

a. **Greek Words and Passages.** Greek and certain other languages do not employ the Roman alphabet used by us. The braille equivalents for the Greek alphabet are found in Appendix B of the Code. Whenever Greek passages appear in English context, these braille equivalents must be employed. If three or less Greek words are involved, each word should be preceded by the letter sign. In passages of more than three words, a double letter sign should be used before the first word and a single letter sign before the last word. If such passage is written in italics in print, the italics should be omitted, since the letter sign sufficiently distinguishes the passage. Example:

Greek: Οὐκ Ἀθηναῖος οὐδ' Ἑλλήν ἀλλὰ κόσμιος.

Transliteration: Oûk 'Athēnaios oûd 'Ellēn àllà kósmios.



b. **Greek Letters.** When one or more Greek *letters* occur in English context, they should be preceded by dot 2. Neither the letter sign nor the italic sign should be used. Example:

π ⠠⠠⠠⠠⠠⠠

Braille equivalents for other languages not employing the Roman alphabet may be found in either Appendix E of the CODE OF BRAILLE TEXTBOOK FORMATS AND TECHNIQUES or the Appendix of THE NEMETH CODE OF BRAILLE MATHEMATICS AND SCIENTIFIC NOTATION.

79. **Summary.** The following summary of the salient rules governing the transcribing of foreign words, passages and texts and Anglicized words should be helpful to the student:

In transcribing material written wholly in a foreign language, use special symbols for accented letters, and do not use contractions or letter signs.

In transcribing foreign-language instruction books written partly in English and partly in the foreign language, use special symbols and do not use contractions or letter signs in the foreign-language portions.

In transcribing foreign words, phrases or passages appearing in English text, use no contractions. Precede each accented letter by the accent sign, and do not use the special foreign symbols.

In transcribing Anglicized words or phrases containing accented letters, use the accent mark before the ordinary English letter. Use contractions except single-letter contractions and short-form words and except where one of the letters in the contraction would be an accented letter.

In transcribing proper names, both English and foreign, occurring in English texts, any accented letter should be preceded by the accent mark, and contractions should be used except where the contraction would contain an accented letter.

In transcribing proper names occurring in foreign phrases, passages or texts, contractions should not be used, even in English proper names.

Drill 29

Practice writing the following sentences. No. 5 should be treated as a passage from a book written entirely in the French language, and No. 10 as if it were found in an instruction book for the teaching of French.

1. The attractive divorcée and her distingué protégé created a sensation at the lawn fête.
2. Louis XIV stated the position of all dictators when he said, "*L'état c'est moi.*"
3. The François family with their entire ménage had already departed for Florida.
4. 'And opening his mouth he taught them saying, "Blesséd are the poor in spirit for theirs is the kingdom of heaven. . . ."
5. Remarquons en passant que derrière ces massifs est le palais du président de la république, qu'on appelle le Palais de l'Élysée. Il n'est pas ouvert, comme le White House à Washington.
6. "*Vive la France!*" defiantly shouted the young patriot as he was led off to face the firing squad.
7. José de San Martín was one of the leading liberators of South America.
8. Signorina Pucini is auditioning with the Metropolitan Opera Company.
9. Étienne professed to be *enchanté* to meet *la belle Mademoiselle Andersen*.
10. Both *aller* and *venir* are followed by a dependent infinitive directly, without preposition, as in the following: M. Rogers va étudier à Londres cet hiver; il vient passer quelque temps à Paris avant de commencer ses études.
11. The original German title of Erich Remarque's famous book *All Quiet on the Western Front* was *Im Westen Nichts Neues*.
12. "When will you be back?" called his comrades as Poncho rode off in the general direction of the border, and his reply was—¿Quién sabe?—
13. The circumference of a circle is equal to $\pi \times d$.

80. **Order of Punctuation Marks and Composition Signs.** It sometimes happens that a series of punctuation and/or composition signs must precede a word or number. In such event, the print practice should always be followed with respect to the order of punctuation marks, except in the case of the reversal of single and double quotation marks discussed in Lesson Two. However, since there are no print equivalents for composition signs, the following order should be observed when two or more punctuation or composition signs occur together before a word:

opening parenthesis, bracket or quotation mark
 italic sign
 letter sign or Greek-letter indicator
 apostrophe
 capital sign
 accent sign

When two or more such signs occur together before a number, observe the following order:

opening parenthesis, bracket or quotation mark
 italic sign
 number sign
 apostrophe
 decimal point

Drill 30

Practice writing the following sentences.

1. "Écoutez bien," said Professor Moreau, as he launched into his lecture.
2. He was extremely proud of his former connection with the FBI ("G-men are the world's greatest detectives," he was fond of saying).
3. "'Twas the night before Christmas, and all through the house, not a creature was stirring, not even a mouse."
4. During his senior year at college ('38-39) he worked part-time in a broker's office.

EXERCISE FIFTEEN

Prepare the following sentences for submission to the instructor. Transcribe No. 10 as if you were brailleing a book written entirely in the French language. Assume that No. 12 is found in a book of foreign language instruction.

1. "Art thou not, fatal vision, sensible to feeling as to sight? or art thou but a dagger of the mind, a false creation, proceeding from the heat-oppressed brain?"—*Macbeth*.
2. He had just returned to the café after his tête-à-tête with his fiancée.
3. The new government came into power through a coup d'état but masquerades behind a façade of democracy.
4. The dénouement of the plot began when the professor crashed the party clad in tuxedo and black suède shoes and wearing a boutonnière of lilies of the valley.
5. "Merci beaucoup," said Jacques as I handed him the prize.
6. As the victorious French troops reëntered the city, the crowd triumphantly and spontaneously broke into the *Marseillaise*: "Allons, enfants de la patrie! Le jour de gloire est arrivé! . . ."
7. France was represented at Versailles by Georges Clemenceau.
8. The *Bismarck* put out to sea accompanied by the *Prinz Eugen*.
9. Jeanne d'Arc was known as the "Maid of Orléans."
10. M. Fred Douglas, jeune Américain que étudie à Paris, rencontre son ami Charles Rogers à Genève, en Suisse.
11. The note began very formally, "Sehr geehrtes Fräulein Schultz: . . ."
12. There are many cases where in English an intransitive verb is used, while in French the transitive verb must be used, with the reflexive pronoun as object. For example: Le repas que l'on mange quand on se lève s'appelle *le petit déjeuner*, et à midi on prend *le déjeuner à la fourchette*.
13. —¡Qué bonita!—exclaimed the gay young gaucho as he doffed his sombrero to the lovely señorita.
14. The pin on his lapel proudly proclaimed his affiliation with ΣΧ.
15. "'49!" he said emphatically, "that was the year I was born!"
16. Preparatory to his departure on his hunting trip, he had purchased a brand-new rifle (.38) and had laid in a supply of ammunition.
17. The first half of Horowitz's program closed with Chopin's *Étude in E Major*.
18. The memory of her insult still rankled in his mind ("gros cochon" she had called him).
19. The motto of the United States is "*E pluribus unum*."

LESSON SIXTEEN

THE ASTERISK; FOOTNOTES; REFERENCES

81. **The Asterisk.** In braille, the asterisk, dots 3-5, 3-5 ⠠⠠, is used to represent all marks of reference, including the print asterisk, dagger, double dagger, etc. Except where it is followed by a note number, the braille asterisk should always be followed by a space, even though this might necessitate leaving a space before a dash. It should always be preceded by a space, except when it follows an opening bracket. Except in the case of a dash, punctuation should always follow the word rather than the asterisk. Examples:

Veterans* Day



logarithms.¹⁵

[*

Stuyvesant* —Dutch



82. Footnotes.

a. **In General.** When a reference indicator of any kind is encountered in prose, insert the braille asterisk following the word to which it pertains. Then complete the paragraph before inserting the note. The note should be preceded by an asterisk and note number (if any) and a space. It should be written in paragraph form, with the asterisk starting in cell 7 and runovers starting in cell 5. A blank line should never precede the note unless it pertains to a heading. Nor should it be followed by a blank line unless the paragraph in which the reference occurs is followed by a heading or by a skip in the print to indicate a break in thought.

Should there be more than one reference in the same paragraph of the text, the first asterisk (both in the text and in the note) should be followed immediately by the number 1, the second by 2, etc. Each note should be written as a separate paragraph starting in cell 7.

b. **Short Notes.** If notes consist of seven words or less, they may be inserted in the text following the word or words to which they refer. They should be enclosed in brackets, and the asterisk is not needed.

c. **Notes in a Note Section.** If the print text gives all notes in a separate note section, a note section should be inserted at the end of each braille volume and should contain all the notes occurring in that volume. In such case, an asterisk, followed by the appropriate note number, should be placed at the point of reference in the text, on a new line if necessary. The references and notes should be numbered consecutively, beginning with number 1 in each volume. The note section should begin on a new page immediately following the text. The word "NOTES" should be centered as a heading on line 3 of this page. Each note number, without an asterisk, should begin in the first cell of a new line, followed by the page number (indicated by the letter "p" before the number) and the line number (indicated by the letter "l" before the number) of the braille text where the corresponding reference occurs, followed by the note itself. Example:



In ascertaining the number of the braille line in which the reference occurs in the text, all lines on which any braille appears (including running head) should be counted, and blank lines should be disregarded. Where the asterisk and note number appear in the text on the line following that containing the word or words to which they refer, the number of the line containing the asterisk and note number is the one which should be designated in the note section. If a note in a note section requires more than one braille line, all but the first line should commence in the fourth cell.

d. **Notes in a Play.** In plays, notes should always be written in a note section as described in subsection c above, regardless of whether or not they are so written in the print copy. This is because in plays, stage directions are also set in from the margin, and it would not be readily apparent to the reader whether a note or a stage direction is being encountered if notes were to be handled as described in subsection a. If a short dramatic passage should appear in a book not consisting exclusively of plays, the note section should be inserted at the end of such passage. A transcriber's note should be inserted before such passage, giving the number of the braille page on which the notes will begin.

Verses 6-10

[illegible]

The figure consists of 15 small diagrams arranged in a single row, illustrating the growth of a 2D pattern. The diagrams are numbered 1 through 15. Diagram 1 shows a single black dot. Diagram 2 shows a 2x2 grid of dots. Diagram 3 shows a 3x3 grid. Diagram 4 shows a 4x4 grid. Diagram 5 shows a 5x5 grid. Diagram 6 shows a 6x6 grid. Diagram 7 shows a 7x7 grid. Diagram 8 shows a 8x8 grid. Diagram 9 shows a 9x9 grid. Diagram 10 shows a 10x10 grid. Diagram 11 shows a 11x11 grid. Diagram 12 shows a 12x12 grid. Diagram 13 shows a 13x13 grid. Diagram 14 shows a 14x14 grid. Diagram 15 shows a 15x15 grid.

[Note that "v" is used to represent both "verse" and "volume," and it should be used only where the context makes clear which is meant.]

Since this and the remaining lessons are concerned mainly with format, no drills are given with them.

EXERCISE SIXTEEN

Prepare the following exercise for submission to the instructor.

Since note sections at the end of a book are not very common, and since format for plays, poetry and tabular material have not yet been studied, examples of these have not been included.

To avoid confusion, in this and the remaining exercises, the student should omit the words, "EXERCISE SIXTEEN," "EXERCISE SEVENTEEN," etc. as a heading at the top of each page.

[The following is an excerpt from *The Classic Myths in English Literature and in Art*. It consists of two paragraphs, for each of which there are notes. In transcribing them, observe the distinction between shorter and longer notes.]

In an incidental manner, *Horace*, the prince of Roman lyric poets, and the lyric and elegiac writers, *Catullus*, *Tibullus*, and *Propertius*, have liberally increased our knowledge of Greek and Roman myth.¹

Seneca, the teacher of Nero, is best known for his philosophical treatises; but he wrote, also, tragedies, the materials of which are well-known Greek legends. *Apuleius*, born in Africa, 114 A.D., interests us as the compiler of a clever romance, *The Golden Ass*,² the most pleasing episode of which, the story of Cupid and Psyche, has been elsewhere related.³

¹With regard to translations of these and other Latin poets, see Commentary, §299.

²Based upon Lucian's *Lucius* or the *Ass*, and other Greek stories.

³Translation in Walter Pater's *Marius the Epicurean*.

[The following is an excerpt from *From the Silent Earth* by Joseph Alsop. It consists of one long paragraph for which there are two foot-
notes.]

As can be seen at once, the Minoan story has its own inherent riddle, quite independent of the Greek story. Who were the Minoans? As has been noted already, the hieroglyphic and Linear A scripts are still undeciphered; but it is sure that they are not Greek. Hence the people or peoples who devised these scripts were not Greeks either. *1 To make matters worse, the mass of material normally needed for decipherment is lacking in both cases. However, there are enough Linear A tablets and inscriptions to tempt venturesome scholars, and work on Linear A has also been greatly stimulated by the decipherment of Linear B. Going on the assumption that similar signs in the two scripts had similar syllabic sounds, Professor Cyrus Gordon of Brandeis University has reached the conclusion that Linear A conceals a Semitic language. Making precisely the same assumption, L. R. Palmer has reached the very different conclusion that Linear A conceals the Luvian language. The Luvians were an Indo-European people who entered Anatolia somewhat before the Hittites. The excavators of Beycesultan, a site in what was probably former Luvian territory, have found a shrine with great altar "horns" in which they see Minoan links. They have also found the ruins of a palace whose design, they believe, is akin to the design of the Minoan palaces in their grandest period—the period of the second palaces. *2 The Beycesultan palace was destroyed, most likely by the Hittite King Labarnas, a century or more before the beginning of the period of the second palaces in Crete. Professor Palmer has therefore concluded that there were two successive groups of Minoans—the originators of the Minoan civilization, who lasted until the end of the first palace period and used the hieroglyphic scripts; and Luvian invaders, driven to Crete by the Hittite advance in Anatolia, who built the second palaces and devised the Linear A script. He further believes that he has deciphered an actual Luvian inscription, *Ja-sa-sa-ra-me*, meaning "My Lady," on a stone altar found in the Dictaeon cave, which was an important shrine in Minoan times and later. In addition, Palmer boldly allots to the Luvians the earlier centuries of Greek history; the Luvians, he says, were the first Indo-European intruders in the Greek Peninsula, arriving toward the beginning of the second millennium and only being displaced by the Greeks about 1600 B.C. Finally, Palmer suggests that the Luvians were also the people who founded Troy VI and still inhabited Priam's Troy—in which case the Trojan War was a last Greek-Luvian test of strength.

*1 The hieroglyphic script appears in an early and a late form; and the famous Phaistos disk with its mysterious spiral inscription, shows still another script, quite different from either of the Minoan hieroglyphic scripts and from Linear A. Someday someone may find out the truth about this strange disk, with its characters that seem to breathe magical power (and may of course merely conceal statistics of the oil trade). Meanwhile it must be said that all the theories concerning it have to be marked unproven, and some of the proposed interpretations must be given a worse mark than that. There is a good chance, moreover, that the place of origin of the Phaistos disk was outside Crete.

*2 But this claim of the Beycesultan excavators, Seton Lloyd and James Mellaart, is stoutly rejected by J. W. Graham in his "The Palaces of Crete." Graham also rejects Sir Leonard Woolley's even more emphatic claim of prototype status for the palace he excavated at Alalakh in Syria.

[The following Biblical quotation is included to test the student in the correct transcription of Biblical references.]

“There be three things which are too wonderful for me, yea, four which I know not: The way of an eagle in the air; the way of a serpent upon a rock; the way of a ship in the midst of the sea; and the way of a man with a maid.”—Prov. XXX, 18-19

[The following is an excerpt from *A Study of History* by Arnold J. Toynbee. It contains a short footnote, which should be handled in accordance with the rules and abbreviated as directed in Section 83.]

We have found cases of technique improving while civilizations remain static or decline and cases of technique remaining static while civilizations are in movement, either forward or backward as the case may be.* We have therefore already gone a long way towards proving that loss of command over physical environment is not the criterion of the breakdowns of civilizations.

*See Vol. IV, pp. 493-500.

LESSON SEVENTEEN

FORMAT

84. **Format in General.** The format of a braille book follows that of the print as nearly as possible unless specific rules require otherwise.

85. **The Title Page.** Because of the bulk of braille, most braille books consist of more than one volume. The transcriber should prepare a title page for each braille volume. Title pages should include the title, subtitle (if any), author, publisher, copyright, number of volumes, volume number of the particular volume, number of inclusive braille pages in the volume, transcriber's or braille publisher's name, and year of embossing. The order and form in which this information should appear on the title page, as well as any additional information to be included, may vary with the requirements of the particular publisher, library or transcribing group.

A braille volume should contain only one title page. Therefore, if any of the information it includes is duplicated in the print text by writing such things as the title on a page by itself, such pages should be omitted in braille. Keep in mind the list of items enumerated in the preceding paragraph as necessary to be included on the braille title page and glean them from the print copy, even though they may be scattered on several print pages and be mixed with other material not required for the braille title page.

The following is a model title page illustrating the form approved for books transcribed under the sponsorship of The Library of Congress:

SEPARATE TABLES

Two Plays

By

TERENCE RATTIGAN

With Permission of the Publishers

Random House

New York

Copyright, 1955

By Terence Rattigan

Transcribed in English Braille

By

Ruth Horan

Braille-Service Unit

Ridgewood, N.J.

In Two Volumes

Volume II

Pages i-ii and 99-198

Under the Sponsorship of

The Library of Congress

Washington, D.C.

1960

Note that, as in the case of all braille title pages, this title page is so arranged that the title appears on the first line of the braille page, and the year of embossing appears on the 25th, or last, line of the braille page. The amount of information which must appear on the title page varies somewhat in different books. The example given is typical of a rather full title page. However, occasions may arise when even more information must be included, such as where there is a translator or where the book is authored by two or more individuals. Should one more line of information than that shown here be necessary, that line may be provided by placing the word "By" on the same line with the transcriber's name. Should more lines be required, these may be provided by eliminating blank lines — the last blank line for the next additional line, the second last blank line for the next, and so on.

There may be other instances where less information is required than that shown on the model, such as where the book has no subtitle or where it is not necessary to include the name of the copyright holder because the copyright is held by the publisher, and in such case only the copyright date should be given. Where a title page contains one less braille line than the model, a blank line may be left immediately preceding the volume information. Should even less information appear on the title page, two blank lines may be used in place of any one blank line.

Note that each braille line of the title page is centered in the horizontal writing space of the page. The student should therefore count the number of braille cells which will be required to write the particular line, subtract this from the total number of cells in the braille line, and divide by two, in order to determine how far the line should be indented.

Note also that only the title and the name of the author are written in double capitals, that in braille the subtitle is always written in single capitals, and that no blank line is left between the title and subtitle.

It will be observed that on The Library of Congress title page the name of the publishers must be followed on the next line by the name of the city or cities in which they are located.

Only the latest copyright date should be given; and if the copyright is held by someone other than the publishers, the name of the copyright owner must be given on the line following the copyright date. The word "Copyright" should be used in braille even though the print may employ a symbol (a "c" inscribed in a circle).

Observe also that the name of the transcriber must be followed by the name and location of her affiliation.

Note that in indicating the number of braille volumes, the word, rather than the figure, is used. In giving the number of the particular volume, capital Roman numerals are used. In giving the number of pages included in the volume, both Roman- and Arabic-numbered pages must be included. The former must be indicated by small Roman numerals. If the volume contains no pages numbered with Roman numerals, the inclusive page numbers must nevertheless include Roman i, because the title page is so considered, even though it does not actually carry the number.

The only abbreviations which should be used in braille title pages are names of states and those which appear in the print in connection with names of authors and publishers, as, for example, Dr. John Smith, Jr., Ph.D., or John Doe and Co., Inc. Of course titles of books should be copied exactly as written, including abbreviations, if any.

When a book consists of only one braille volume, the number of the volume should not be given, and the words "In One Volume" should be followed on the next line by the page information.

86. Contents Page or Pages. If the print book contains a contents page, each braille volume should also contain a contents page (or pages) covering the material contained in that volume. On the third line of a new page the word "CONTENTS" should be written at the left-hand margin and the word "VOLUME" (followed by the appropriate Roman numeral) at the right-hand margin, with a series of guide dots (dot 5) between them. Following a blank line, the word "Chapter" should be placed at the left-hand margin, and the word "Page" at the right-hand margin, with no guide dots between. After another blank line, begin the contents. The chapter numbers and/or headings should start at the left-hand margin, and the braille page numbers should be placed at the right-hand margin. Guide lines (dots 5) should connect the headings and the page numbers, with a blank space after the heading and before the page number. These are not used unless there are four or more spaces between the end of the heading and the page number. When a heading requires two or more lines, leave at least six spaces between the last word of each line of the heading and the right-hand margin. All continuations of chapter headings should begin in the third cell of the line, and the page number must be placed at the right-hand end of the *last* line of the heading. If more than one braille page is required for the contents, the word "Chapter" should be written at the left-hand margin of the third line of the second and all subsequent contents pages and the word "Page" at the right-hand margin. Then continue with the contents on the next line.

If a book consists of only one braille volume, the word "CONTENTS" should be centered on line 3, as there is no need here to indicate the number of the volume.

In certain specialized books it might be considered helpful to the reader to have the entire contents available in one spot. In such case, the complete contents may be given in the first volume, and the contents in subsequent volumes should cover only the material contained in the par-

ticular volume. In the first volume, the word "CONTENTS" should be centered on the third line of the page and "VOLUME I" should be centered on the fifth line. The contents of the first volume should then be given in the usual manner. This should be followed by a blank line, after which "VOLUME II" should be written in the center of the next line, followed on the next line by the contents for Volume II, omitting the words "Chapter" and "Page." Continue in this manner until the contents for the entire book have been completed.

Follow the print copy with respect to capitalization. However, do not italicize the entire contents, even though the print may use italics or change of type. If a particular word (or words) is italicized for emphasis or distinction, the italics should be retained.

Be sure that in writing contents pages, the page numbers indicated are those on which the item begins in the braille, not the print, text.

The following is taken from the print contents page of *The Frisbies of the South Seas* and includes only that portion of the contents which would be contained in the first braille volume. This specimen presents most of the typical problems with which the brailist might be confronted in reproducing contents pages. It is shown on the last page of the accompanying SUPPLEMENT exactly as it should appear in braille, and this should serve as a model contents page.

CONTENTS

PROLOGUE	7
INTRODUCTION	9
<i>Chapter</i>	
1. Tahiti, 1920	17
2. The Yawl <i>Motuovini</i>	29
3. Isolation, and Mama	36
4. Charles, Jakey, Elaine, Nga, and I	44
5. The Church at Puka-Puka	57
6. We Sail to Church	60
7. We Lose Mama	63
8. Reminiscences of Mama	67
9. The Trading Store Makes Money	71

If the braille copy is not an exact duplicate of the print text, a general statement on editing of copy, and any additions or omissions of sections or portions, should be noted after the contents in the first volume. For example, it is usually necessary to omit maps and diagrams from the braille copy. References to these in the text are also sometimes omitted. Pictures can never be reproduced in braille, and therefore their omission need not be noted in a statement on editing. Picture captions are sometimes merely descriptive of the picture itself; but sometimes they contain information of value or interest which is not given elsewhere in the text. In the latter case it is recommended that the captions be incorporated in the braille text.

87. **Dedications and Acknowledgments.** When dedications or material of similar nature appear in the print copy, these should be reproduced in braille and should be centered on a separate page — that is, an equal number of lines should be left above and below the dedication, and the lines may be centered from left to right. Acknowledgments should also be started on a new page, and if brief, should be centered from top to bottom on the page. The headings, "Dedication" or "Acknowledgments," should be used in braille only if they appear in print.

88. **Prefaces, Forewords, Introductions, Indices, Appendices, Glossaries, Bibliographies, etc.** Prefaces, forewords, introductions, etc. should each begin a new braille page, with their headings centered on the third line and separated by a blank line from the first line of the context. Indices, appendices, glossaries, bibliographies and the like should be handled in the same manner, and these should always be reproduced unless the sponsoring agency directs otherwise. In indicating page numbers in indices, the print page references given should not be used, but the corresponding braille page or pages on which the material appears should be ascertained and substituted.

89. **Page Numbering.** Every braille page with the exception of title pages should carry a page number. Such number should not be preceded by the word "page" nor followed by a period. The title page, while it does not *carry* a page number, is nevertheless *counted* as Roman i. Following the title page, all succeeding pages in each volume, prior to beginning the actual text (such as dedications, contents, prefaces, forewords,

introductions, etc.), should be numbered consecutively in uncapitalized Roman numbers. However, if such pages are given Arabic numbers in print or are included in the Arabic page number count, they should also be given Arabic numbers in braille. Since each title page is considered as Roman i, the numbers of the other preliminary pages in each volume should begin with Roman ii. The first page of the actual text of Volume I should be numbered with Arabic 1, and all succeeding pages of text should be numbered consecutively throughout all volumes of the entire book. Where a note section is placed at the end of each braille volume, its pages should also be numbered consecutively, beginning with the number following that of the last page of text of the particular volume. If, in checking the page numbering, it is discovered that a page number has been repeated, the repetition sign, dots 5-6 $\cdot\cdot$, should be placed immediately before the number sign on the page on which the duplication has been made. If it is discovered that a page number has been omitted, the omission sign, dot 5 \cdot , should be placed immediately before the number sign on the page on which the omission has been made. Otherwise, it would be necessary to change a series of page numbers, and this should never be done.

90. **The Running Head.** On the title page and the first page of text of each volume, the full title of the book should be written in double capitals and centered on the first line (or lines, if required). For purposes of convenience in assembling, The Library of Congress requires that a *running head* should be written on line 1 of all other braille pages of books transcribed for it; but no more than one line should ever be used for these running heads. They should be centered on the line as nearly as possible; but in no event should there be less than three blank spaces between them and the page number, and at least three blank spaces should also be left at the left-hand margin. The title should be written in full and double-capitalized if this will permit the above requisite margins. If this cannot be done, it is permissible to capitalize only the first letter of the first word and the first letter of the principal words of the title. If this still does not permit the requisite margins, the title may be condensed. Thus, the title *Garden Islands of the Great East* cannot be written in full capitals and still leave the requisite margins; but it may be written "Garden Islands of the Great East." The title *The Case of the Hesitant Hostess* can be written neither in full capitals nor with the first and principal words capitalized and still leave the requisite margins, and it should therefore be condensed to THE HESITANT HOSTESS.

91. **Headings, Blank Lines and Breaks in Text.** Following the running head, the text should be continued on line 2, except where a heading or a break in thought (indicated in print by a blank line or lines) or the beginning of a new braille volume requires that a blank line be left. Where a heading requires more than one line, or where it consists of a chapter number and a chapter title, such heading should be written on consecutive lines, but it should be followed by a blank line, thus separating it from the text or any subheading. In keeping with the practice of holding the number of blank lines in braille to a minimum, whenever the print text uses an entire page for a new heading, such page is omitted in braille, and the heading is separated by a single blank line from that which precedes and follows. When one or more blank lines are used in print to denote change in thought or scene, or to set off headings, quoted matter, telegrams, letters, etc., only one blank line should be left in braille. If a series of dots is used in print to indicate a break in text, this should be shown in braille by three asterisks separated from each other by a space and centered on a separate line.

92. **Division into Volumes.** As has been stated previously, most books require more than one braille volume. The volumes of a braille book should be of approximately equal length. The Library of Congress regards 90 pages as the ideal length for a braille volume. However, the average length may vary between 80 and 100 pages, depending upon the size of the book. The variation in length between any two volumes of the same book should be as small as possible, and in no event should it exceed 15 pages. After practice, the transcriber will acquire skill and develop methods for ascertaining the number and length of braille volumes and the points at which volume divisions should be made. For the beginner the following suggestions may be helpful:

First transcribe approximately 45 pages of braille and note the number of print pages which this represents. Then divide the total number of print pages by this number. Since the 45 braille pages comprise half the length of the ideal volume, divide the result by two in order to get an estimate of the number of braille volumes. For example, assume that the 45 braille pages are found to be equivalent to 30 pages of print and that the total number of print pages is 300. Dividing 300 by 30, it is found that the braille book will contain ten half-volumes, or five full volumes. Now that the number of volumes has been determined, the next problem is to ascertain where to make the division between volumes. Since we have found that 60 pages of print are roughly equivalent to 90 pages of braille, a new volume should be commenced approximately after each 60 print pages. The ideal place for a volume division is of course at the end of a chapter or other unit. If no such ending occurs at or near the end of the 60 pages, the division should be made at a break in context or change in thought.

Suppose that in the above example the total number of print pages had been 335 instead of 300. Following the same procedure, the number of braille volumes would appear to be 5-7/12. Since this fraction is more than one half, the book should be divided into six volumes. Dividing 335 by 6, we find that each braille volume should be equivalent to approximately 56 print pages and would comprise approximately 84 braille pages. On the other hand, if the number of print pages is assumed to be 260, the number of braille volumes would appear to be 4-1/3. Since this fraction is less than one half, the book should be divided into only four volumes of approximately 65 print, or 97 or 98 braille, pages.

If it is found that the entire braille book will comprise 100 pages or less, it should be included in one volume. If it is found that the total number of braille pages will exceed 100, the book must be divided into two or more volumes, even though this results in volumes of as few as 50 pages.

There is always a strong possibility that volunteer-produced books will be duplicated by thermoforming. In this process, thin plastic sheets are used. Since these are heavier than paper, it is desirable to make smaller volumes which will be easier for the reader and librarian to handle and which will make the binding more durable. Therefore, when in doubt as to whether volumes of maximum size or smaller volumes should be used, the decision should be in favor of the smaller volumes.

It was assumed in the example above that 30 pages of print were equivalent to 45 pages of braille, making each two print pages equal to three braille pages. Due to variations in print type, this ratio may vary considerably. The ratio may also vary between different portions of the same book, due, among other things, to entire pages or portions of pages being used for pictures, maps, drawings, etc. which cannot be reproduced in braille. This fact should be taken into consideration in determining the total number of print pages and the points at which the volume endings should occur.

In counting the number of braille pages, be sure to include all those numbered with Roman numerals as well as those numbered with Arabic numbers. If the book includes a note section at the end of each braille volume, the pages included in this should also be taken into account. In transcribing such a book, it is suggested that the notes be transcribed into braille as they are encountered in the print, and the pages should be numbered only after it has been determined exactly where the end of the text for that volume will occur. For example, suppose that it has been determined that each braille volume in the book should average approximately 95 pages. Suppose also that upon completion of 81 pages of text, plus 3 preliminary pages, it is found that a point has been reached which is suitable for ending the volume. Suppose finally that at this point a total of 8 pages of notes has been accumulated. This makes a total of 92 pages, which is sufficiently near the required average. The pages of the note section may now be numbered, beginning with page 82.

The words "END OF VOLUME" (followed by the appropriate volume number in capitalized Roman numerals) should be centered below the last line of braille on the last braille page of each volume except the final one. Similarly, the words "THE END" should be centered on the last braille page of the last volume, without indicating the volume number. If possible, one blank line should precede the indication of the volume ending. However, if the volume ends on line 24 of the page, line 25 should be used for this purpose. If it ends near the beginning of line 25, it is permissible to leave three blank spaces and insert the end-of-volume indication on that line. If this is not possible, the last line of braille must be carried over to another page along with the end-of-volume indication.

The indication of the end of volume should appear on the final page, regardless of whether this be text, notes, index, or anything else.

93. **Beginning New Chapter or Other Division.** A new chapter or other division should begin on the same page on which the preceding one ends if there is room for the heading or headings and at least two lines of text. Otherwise it should be started on a new page.

EXERCISE SEVENTEEN

Copy the following material into braille, putting it into the correct braille form, and submit it to the instructor. The material consists of the preliminary pages and a portion of the text of *Sauce for the Mongoose* by Bruce Kinloch.

In preparing your title page, assume that this book is being transcribed under the sponsorship of The Library of Congress, that it will consist of two braille volumes, and that Volume I will end with braille page 88. The page count will also include six preliminary pages. The material is shown exactly as it appears in print, except for the contents page. Only that portion of the contents which would be contained in Volume I is given, and the braille page numbers have been substituted for those of the print, though ordinarily the transcriber himself would have to make this substitution.

As with the preceding exercise, do not use the heading, "EXERCISE SEVENTEEN," but head and number the pages as you would in transcribing a book.

S A U C E F O R T H E M O N G O O S E

SAUCE
for the
MONGOOSE



The Story of a Real-Life
Rikki-tikki-tavi

BRUCE KINLOCH



NEW YORK : ALFRED · A · KNOPF

1 9 6 5



L. C. catalog card number: 65-18760

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zine or newspaper. Manufactured in the United States of
America, and distributed by Random House, Inc.

FIRST AMERICAN EDITION

To ELIZABETH and KOTICK
*without whose tender care and
sympathetic understanding many
orphans of the wild would
never have survived*

Introduction

When Bruce Kinloch was good enough to ask me whether I would write this brief foreword, I responded with a special feeling of pleasure. The reason for this was that here is a story of one of the *lesser creatures*, a rare one of its kind. Almost all books concerned with wild animals deal with those of large size—elephants, lions, anthropoid apes, tigers, and others. But here is a book about a little mongoose, about four pounds worth of dynamic energy—mental as well as physical.

The author had a good time writing this book. That is a value in itself. He may deny the statement, for the writing of any book is no sinecure—but this book is colorful as well as informative—spiced by glimpses of life in Africa.

Major Kinloch has taken certain liberties which call for a brief comment. He has deliberately personalized the extraordinary little creature that is the “hero” of this story, attributing to him attitudes and motivations that are supposed to be solely human. This, among the fraternity of zoologists, is called anthropomorphism and, for long, has been considered a deadly sin. Yet, as knowledge of animals increases, as it constantly does, there is ever greater recognition of the fact that animals and human beings do indeed share a number of basic psychological and mental characteristics. It must be added that the author is no tyro as far as animals are concerned. I first had the pleasure of meeting him and his wife, Elizabeth, in Uganda

several years ago. Here, he had established, at Entebbe, a small "living" museum of wild animals as an instruction center for Africans regarding the fauna of their country and its value. Fifteen years as head of the Game Departments of Uganda and Tanganyika respectively brought to the author a practical knowledge of the minds and actions of animals not paralleled in any textbook.

What a character Pipa is! In thinking of him, the door of our understanding concerning all animal life is opened a little wider.

Fairfield Osborn
April 1965

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*Who hath delivered us, who?
Tell me his nest and his name.
Rikki, the valiant, the true,
Tikki, with eyeballs of flame,
Rik-tikki-tikki, the ivory fangèd, the Hunter
with eyeballs of flame.*

S A U C E F O R T H E M O N G O O S E

*1**Sauce for the 'Goose*

WHILE he lunched in solitary grandeur I stood, quietly and deferentially, just out of sight in the corner of the dining-room. From there I could make an intelligent attempt to anticipate his wants and wishes by watching him unobserved and sliding unobtrusively through the open door to the kitchen whenever appropriate. I had been in his service for only a short time, but he had already made it quite clear that, although it was an important part of my duties to dance attendance on him at meal times, he disliked ostentatious servitude. In fact one of his pet aversions was having his every movement closely watched by someone breathing down his neck. He was a hard taskmaster, and though generous with his favours when in the mood, he had a quick and violent temper which was easily aroused, but happily just as quickly dispelled. This mercurial temperament was not easy to

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S A U C E F O R T H E *Mongoose*

live with, but it certainly made life interesting, if exhausting at times.

I watched him covertly as he ate, picking his way through the meat course with an odd combination of fastidiousness and determined relish. "Here is a true *bon viveur*," I thought to myself. "Almost a gourmet at times. But he needs to watch his figure. He shouldn't have a paunch like that at his age."

"What you want is more hard exercise," I mumbled, forgetting myself and beginning to speak my thoughts aloud. Realizing what I had done just in time, but only just, I covered my gaffe by a fit of violent coughing which clearly evoked his displeasure. Turning his head slowly towards me, the rhythmic champing of his jaws for the moment stilled, he gave me a hard, steely stare. His beady dark eyes smouldered with anger, while the grizzled, mutton-chop side-whiskers that he favoured quivered with rage, rendering his appearance as truly old-fashioned as the stern look he focused on me. He uttered no sound, but that look alone was rebuke enough.

"I am so sorry," I apologized. "These lake flies are terrible at this time of year. Get in your throat at the most awkward times."

For a moment or two he continued to stare at me as if I was something the cat had brought in. Then with a final withering look of disgust and scorn he again turned his attention to the heaped-up plate in front of him. Although not a sound had passed his lips throughout this incident his whole attitude clearly indicated his dissatisfaction with the standard of present-day domestic service. Severely shaken, I retired even further out of sight, moodily wondering how long my injured pride would allow me to submit to such tyrannical behaviour. But as far as he was concerned I appeared to have ceased to exist.

SAUCE FOR THE 'GOOSE

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My mood of depression did not last. It was one of those beautiful days with which the East African coast is so often blessed, and which defy anyone to feel despondent or disgruntled for long. Through the curved, Moorish-type arches that opened onto the garden I could catch occasional glimpses of the Indian Ocean between the sun-dappled fronds of the coconut palms. Below these the delicate leaves of the yellow-flowered cassia trees quivered, aspen-like, as their branches swayed and bent, bowing to the command of the boisterous but balmy on-shore breeze. In this wind, which came in cheerful, salty gusts from the direction of Zanzibar, one could almost smell the scent of cloves from that near-legendary isle. Thriving on this spray-drenched air the dark orange-red of the flamboyant trees, and the purple of the trailing Bougainvillaea that lined the road, produced a pattern of vivid colour that left one bemused. The whole effect was soporific, and I found my thoughts and imagination wandering in the steamy, sun-soaked heat.

By craning my neck I could just see the white line of surf that marked the far edge of the coral reef. The roar, hush and hiss of the driving waves as they sparkled happily, green as emeralds in the glaring sun, only to be broken in foaming white anger on the jagged teeth of the coral, came to my ears like the distant rumble of some great city's traffic. In my mind's eye I could see them as they slid hastily back from the reef in a seething, hissing, effervescent maelstrom of bubbling water, air, sand and weed, and small, confused fish. But they retreated only to re-form and hurl themselves recklessly, time and time again on the unyielding rock, until relieved at last by the power of the flooding tide.

As I gazed dreamily out to sea I was still dimly conscious of the presence of the small, corpulent figure of my companion who, quite oblivious of his surroundings, was

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S A U C E F O R T H E *Mongoose*

happily and noisily engrossed in consuming quantities of juicy, red steak. While he concentrated his attention on the all-important task of satisfying his prodigious appetite my thoughts were away out with the distant flocks of gulls and terns, just visible as drifting, white specks riding the monsoon winds of the Indian Ocean, circling and stooping like dive-bombers in their relentless pursuit of the great, migrating sardine shoals. How often I had watched this sight when the season was on. The eager, hungry birds awaiting their opportunity to swoop from above as the panicking sardines, harried from below by the savage attacks of kingfish and barracuda, caranx and tuna, broke acres of the surface into rippling, boiling flurries in their frantic efforts to escape.

Beyond the white surf-line of the reef the sea was a deep cobalt blue, where the depths fell away to the magic hundred-fathom line and beyond. There I could imagine the porpoises and dolphins gambolling on the surface in happy schools, like chattering children released from class, while below them glided the menacing, torpedo-like shapes of the tiger-sharks and hammerheads, the ruthless and piratical killers of the sea. Below these again would be cruising the giant black marlin and broad-billed sword-fish, the gladiators of the oceans, rising at will with lightning speed and cold fury from the great deeps to slash at and cut with their powerful swords the bonito and flying-fish on which they feed.

Inside the reef all was peace and calm. Even the salty breeze could raise scarcely a ripple on the glass-like surface, or disturb the limpid clarity of the water. Here the colour of the sea changed from royal blue to aquamarine, through many shades of turquoise, all depending on the nature of the sea bed. This was the home of the multi-coloured coral fishes; living gems too numerous and colourful to describe or name. I found myself longing for my

SAUCE FOR THE 'GOOSE

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underwater mask and breathing tube, and my rubber flippers, which enabled me to drift, effortlessly as a seal, through the cool water of the coral gardens.

Suddenly I came down to earth. Something had alerted me. I shook myself out of my reverie and glanced guiltily at the solitary diner. I had been neglecting my duty. One look was enough, something was obviously wrong, very wrong. He was examining his salad and on his face was an expression of profound disgust. I was just in time to see him literally spit a large mouthful of lettuce on to his plate as if it had been poisoned. His nose wrinkled with distaste and he was grumbling in his throat. It was time for action.

I faded into the kitchen in one smooth movement which would have done credit to James Bond.

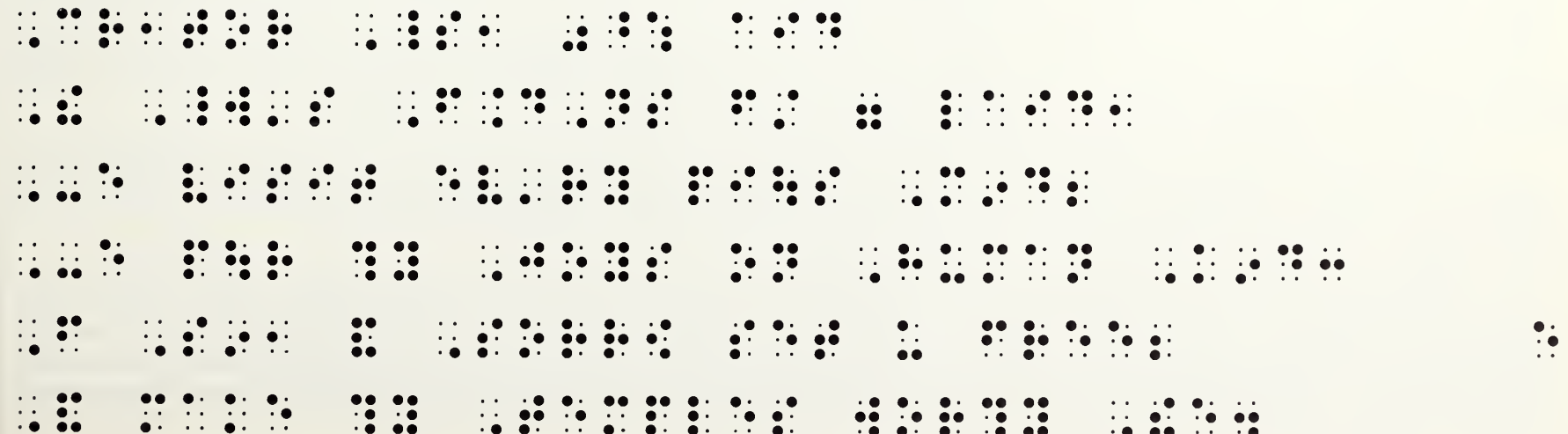
"Elizabeth," I hissed, confronting my wife. "Something is wrong. His Lordship is displeased with the salad. He won't eat it. In fact he actually spat it out in the most vulgar manner. He is literally bristling with anger. His hair is standing on end, and if he doesn't blow a gasket first I think he will have apoplexy."

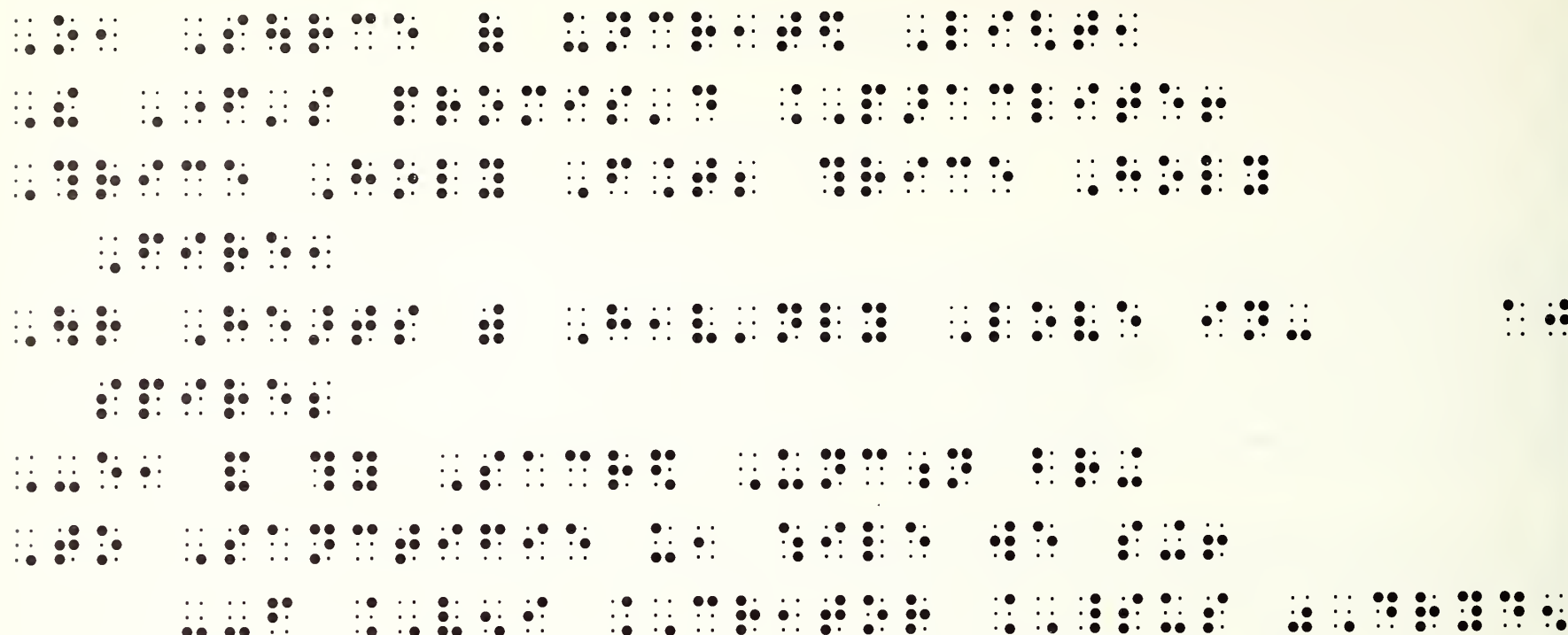
"I'm sick of him and his foibles," said my wife angrily. "Amos made him a beautiful salad. Those lettuces were fresh in today. What's upset him now?"

"I don't know," I moaned, "but I don't want another scene like the time Amos was late with his breakfast."

Amos was our African cook. He was a tall, well-built man whose home was on the Ruvuma River, which divides Tanganyika from Mozambique. He was a good cook, and a loyal servant devoted to all members of the family; but he had a drooping moustache that gave him a somewhat lugubrious, Mongolian look reminiscent of the legendary and sinister Dr. Fu Manchu. He was strangely fond of His Lordship, for whom he had the greatest respect.

The End





Note that line 9 will go on a 38-cell braille line, but it has been necessary to use a runover, because it would extend into the last four cells allocated for line numbers and the two-space separation, even though no line number is given with this particular line. Note also that the line number for line 10 appears opposite the first line rather than the runover.

Certain problems in connection with the transcription of poetry which are encountered only occasionally in general literature will not be discussed here. Instead, you are referred to *ENGLISH BRAILLE, AMERICAN EDITION*, 1970 revision, where the rules are set forth as follows: for poetry written in the form of prose, Appendix A, Section 2; for scansion and stress, Section 33; and for poetry in plays, Appendix A, Section 8d.

95. **Plays.** Appendix A, Section 8, of the Code sets forth a number of provisions for the transcribing of plays and other dramatic material. The subject is also covered with more precision and detail by Rule XVI of the Textbook Code, and we recommend that the provisions set forth there be followed.

a. **Stage Settings.** Stage settings should be unitalicized and written in paragraph form, separated by a blank line from the dialogue which follows. Stage settings usually appear at the beginning of a scene. They describe the scene before the action starts, and sometimes the characters as well. They may be quite brief or quite lengthy, consisting of several paragraphs. Where a scene begins immediately with the action, such as "Enter Blabbermouth," this should be treated as a stage direction rather than a stage setting.

b. **Stage Directions.** Stage directions tell what a character does or how he speaks (voice inflection). There is wide variation in the way they are handled in print. In general, however, they will either appear in the dialogue or be separated from it. Usually shorter directions appear within the dialogue in print, particularly when they merely indicate voice inflection or emotion. If they are not separated from the dialogue in some way in print, they should also be placed in the dialogue in braille, but they should always be enclosed in parentheses and not italicized, regardless of whether or not this is done in print. If they are separated from the dialogue in print, by skips, indentations or otherwise, in braille they should begin on a new line and be blocked beginning in cell 5 (neither preceded nor followed by blank lines).

c. **Names of Characters.** The names of characters used to designate who is speaking should never be centered on a separate line, even though they may appear thus in print. They should be started at the margin of a new line, and the dialogue should follow immediately, after a period and a single space. All other lines of dialogue should start in cell 3 until a new character speaks. Names of characters should be written in single capitals and should not be italicized even when written in double capitals or italicized in copy.

d. **Changes in Punctuation.** In transcribing plays, the rules require certain changes to be made in punctuation: 1. The name of a character introducing dialogue must be followed by a period. If there is no punctuation in copy, the period must be inserted; and if a colon is used in print, it must be changed to a period in braille. However, if the name of the character is followed by a short stage direction in parentheses, such as "(fiercely)" or "(to Mary)," the period then should follow the closing parenthesis rather than the name. 2. Stage directions (but not stage settings) must always be enclosed in parentheses. If the print shows them italicized or in bold-face type and unpunctuated, the parentheses must be inserted in braille; and if they are enclosed in brackets in print, the brackets must be changed to parentheses.

For rules on transcribing plays written wholly or partly as poetry, see Appendix A, Section 8d, of the Code.

96. **Outlines.** For writing material in outline form, Section 7 of Appendix A of the Code recommends the following procedure: Start each main division (usually I, II, etc.) in cell 3. Start each subdivision of the first order (usually A, B, etc.) in the fifth cell. Start each subdivision of the next order (usually 1, 2, etc.) in cell 7. Continue in this manner, beginning each subdivision of a lesser order two cells further to the right. Runovers of all divisions should start at the margin. A skeleton outline may be found in Section 7 of Appendix A of the Code.

In the exercise following this lesson the student will be given practice in transcribing poetry, plays, and material in outline form.

97. **Tabular Material.** In the case of tabular material, the problems are so varied and complex and the likelihood that two situations can be handled in exactly the same way is so remote that we feel it may be of more benefit to the student simply to illustrate some methods of handling tabular material. Where tabular material is presented in columnar form, this form should be preserved in braille if it can be done without too great difficulty. Detailed rules for setting up a table in columnar form may be found in Appendix A, Section 5, of the Code. The following example illustrates the application of these rules. It is taken from *Idle Money, Idle Men* by Stuart Chase.

Average yields	1939 per cent	1929 per cent	1919 per cent
U. S. Government bonds	2.43	3.60	4.62
High-grade municipal bonds	2.70	4.27	4.46
High-grade corporate bonds	3.00	4.73	5.48
All corporate bonds	3.81	5.21	6.26

In setting up a table in this manner, you must first determine how many spaces in the 38-cell braille line will be allotted for each column. In this case, there are three narrow columns and one wide column to the left. Each of the narrow columns requires five spaces (aside from the column headings). There must be at least two blank spaces between columns. This means that the three right-hand columns must be allotted 19

spaces — 15 for writing and 4 for spaces between columns. Two spaces must be left between the first two columns, and this leaves 17 spaces which can be utilized for writing in the left-hand column. Note that it was necessary to use three lines for the headings of the three right-hand columns and that runovers are indented one space further than the first line. Similarly, it has been necessary to use two lines for each of the items in the left-hand column. The figures in the other columns are placed opposite the *last* line of each left-hand item. Note also the use of leader dots (dots 5) to connect the columns whenever there would be four or more spaces between columns. These leader dots are very helpful to the reader to guide him to the right item in the next column.

It is often simpler and just as satisfactory to present columnar material in linear form in braille. The rules governing this method can be found in Section 5c of Appendix A of the Code. The table which follows is taken from *Idle Money, Idle Men* and illustrates this method. Following the table heading in the braille transcription, an appropriate note, preceded and followed by a blank line, should be inserted, such as:

Note: In this table, the information in the columns is shown in the following order (or, in this table, the columns follow each other in this order; or similar wording): Year (per census): Low fertility, medium mortality, no immigration; Medium fertility, medium mortality, no immigration.

Table I. American Population Estimates

Year (per census)	Low fertility, medium mortality, no immigration	Medium fertility, medium mortality, no immigration
1930	122,775,000	122,775,000
1940	131,308,000	131,993,000
1950	137,084,000	140,561,000
1960	139,457,000	146,987,000
1970	138,455,000	151,170,000
1980	133,993,000	153,022,000

1930	122,775,000	122,775,000
1940	131,308,000	131,993,000
1950	137,084,000	140,561,000
1960	139,457,000	146,987,000
1970	138,455,000	151,170,000
1980	133,993,000	153,022,000

Section 5b(10) of Appendix A of the Code authorizes another method of presenting columnar material, namely spreading it across two facing braille pages. This method is sometimes useful where a table contains a number of columns and the table might be more useful if it could be studied by making comparisons both horizontally and vertically.

98. **Indices.** Transcribers of general literature may be called upon occasionally to reproduce indices. For the correct format for these, consult the Textbook Code, Section 33.

EXERCISE EIGHTEEN

Prepare the following exercise for submission to the instructor.

[The following poem by Edna St. Vincent Millay will test your mastery of the rules on poetry format.]

Recuerdo

We were very tired, we were very merry—
We had gone back and forth all night on the ferry.
It was bare and bright, and smelled like a stable—
But we looked into a fire, we leaned across a table,
We lay on the hill-top underneath the moon;
And the whistles kept blowing, and the dawn came soon.

We were very tired, we were very merry—
We had gone back and forth all night on the ferry;
And you ate an apple, and I ate a pear,
From a dozen of each we had bought somewhere;
And the sky went wan, and the wind came cold,
And the sun rose dripping, a bucketful of gold.

We were very tired, we were very merry—
We had gone back and forth all night on the ferry.
We hailed, "Good morrow, mother!" to a shawl-covered head,
And bought a morning paper, which neither of us read;
And she wept, "God bless you!" for the apples and the pears,
And we gave her all our money but our subway fares.

[The following is taken from *Philadelphia, Here I Come!* by Brian Friel and includes the cast of characters, stage setting and a portion of the dialogue. It illustrates many of the problems encountered in transcribing dramatic material.]

Cast

Madge		<i>Housekeeper</i>
Gar O'Donnell (Public)	}	<i>Son of the house</i>
Gar O'Donnell (Private)		
S. B. O'Donnell		<i>Gar's father</i>
Kate Doogan/Mrs. King		<i>Daughter of Senator Doogan</i>
Senator Doogan		
Master Boyle		<i>Local teacher</i>
Lizzy Sweeney		<i>Gar's aunt</i>
Con Sweeney		<i>Lizzy's husband</i>
Ben Burton		<i>Friend of the Sweeneys</i>
Ned	}	<i>The boys</i>
Tom		
Joe		
Canon Mick O'Byrne		<i>The parish priest</i>

*There is an interval at the end of Episode I and at the
end of Episode II*

Time: the present in the small village of Ballybeg in County Donegal, Ireland. The action takes place on the night before, and on the morning of, Gar's departure for Philadelphia.

When the curtain rises the only part of the stage that is lit is the kitchen, i.e. the portion on the left from the point of view of the audience. It is sparsely and comfortlessly furnished—a bachelor's kitchen. There are two doors; one left which leads to the shop, and one upstage leading to the scullery [off]. Beside the shop door is a large deal table, now set for tea without cloth and with rough cups and saucers. Beside the scullery door is an old-fashioned dresser. On the scullery wall is a large school-type clock.

Stage right, now in darkness, is Gar's bedroom. Both bedroom and kitchen should be moved upstage, leaving a generous apron. Gar's bedroom is furnished with a single bed, a wash-hand basin (crockery jug and bowl), a table with a record-player and records, and a small chest of drawers.

These two areas—kitchen and Gar's bedroom—occupy more than two-thirds of the stage. The remaining portion is fluid: in Episode I for example, it represents a room in Senator Doogan's home.

The two Gars, Public Gar and Private Gar, are two views of the one man. Public Gar is the Gar that people see, talk to, talk about. Private Gar is the unseen man, the man within, the conscience, the alter ego, the secret thoughts, the id.

Private Gar, the spirit, is invisible to everybody, always. Nobody except Public Gar hears him talk. But even Public Gar, although he talks to Private Gar occasionally, never sees him and never looks at him. One cannot look at one's alter ego.

Episode I

[Kitchen in the home of County Councillor S. B. O'Donnell who owns a general shop. As the curtain rises Madge, the house-keeper, enters from the scullery with a tray in her hands and finishes setting the table. She is a woman in her sixties. She walks as if her feet were precious. She pauses on her way past the shop door.]

MADGE Gar! Your tea!

PUBLIC *[off]* Right!

[She finishes setting the table and is about to go to the scullery door when Public Gar marches on stage. He is ecstatic with joy and excitement: tomorrow morning he leaves for Philadelphia.]

GAR *[singing]* 'Philadelphia, here I come, right back where I started from . . .' *[Breaks off and catches Madge]* Come on, Madge! What about an old time waltz!

MADGE Agh, will you leave me alone.

[He holds on to her and forces her to do a few steps as he sings in waltz time.]

PUBLIC 'Where bowers of flowers bloom in the spring'—

MADGE *[struggling]* Stop it! Stop it! You brat you!

PUBLIC Madge, you dance like an angel. *[suddenly lets her go and springs away from her.]* Oh, but you'd give a fella bad thoughts very quick!

MADGE And the smell of fish of you, you dirty thing!
[*He grabs her again and puts his face up to hers, very confidentially.*]

PUBLIC Will you miss me?

MADGE Let me on with my work!

PUBLIC The truth!

MADGE Agh, will you quit it, will you?

PUBLIC I'll tickle you till you squeal for mercy.

MADGE Please, Gar . . .

PUBLIC [*tickling her*] Will you miss me, I said?

MADGE I will—I will—I will—I——

PUBLIC That's better. Now tell me: What time is it?

MADGE Agh, Gar——

PUBLIC What time is it?

MADGE [*looking at clock*] Ten past seven.

PUBLIC And what time do I knock off at?

MADGE At seven.

PUBLIC Which means that on my last day with him he got ten minutes overtime out of my hide. [*He releases Madge.*] Instead of saying to me: [*grandly*] 'Gar, my son, since you are leaving me forever, you may have the entire day free,' what does he do? Lines up five packs of flour and says: [*in flat dreary tones*] 'Make them up into two-pound pokes.'

The End

[The following material is taken from *Management Aids for Small Business* published by the Small Business Administration, revised 1958. It is part of a discussion of procedures to be followed in bidding on government contracts. We recommend that it be transcribed in accordance with the rules for outline format set forth in Section 96 ante.]

1. AWARD.—This provision refers generally to types of bids you may make and the kinds of awards the Government may make. It is important to note, however, that some invitations may specifically provide other conditions which you must meet in order for your bid to be considered. If there are no other conditions in your invitation, you may

- (a) on Invitations for one item:
 - 1. Bid on the total number of units, or
 - 2. Bid on a partial quantity of the item called for; and
- (b) on Invitations calling for a number of different kinds of items, you may
 - 1. Bid on all the items for the full quantity,
 - 2. Bid on some of the items for the full quantity,
 - 3. Bid on some of the items for a partial quantity,
 - 4. Bid on a combination of 2 and 3.

You will not be awarded more than you bid on. Before bidding on less than the total quantity called for in any one item, be sure that the Government has not specified that your bid be for the total quantity of any item or items. However, when you bid on the total quantity of any item or items the Government may award you only part, unless you specify that your bid as to stated items is on an "all-or-none" basis. The Government can award you any item or group of items, unless you otherwise specify.

2. LABOR INFORMATION.—This portion of the form refers you to the Wage and Hour and Public Contracts Division of the Department of Labor, Washington 25 D.C. or their District offices, for information on the Walsh-Healy Public Contracts Act. Specialists in these offices can inform you, for example, about labor laws which apply to your contract. To insure a full and prompt reply, be sure to include a brief description of the work you do for the Government. Also give the contract number, the Invitation and Bid number, and the name of the contracting agency. (Additional labor clauses are found under the General Provisions of the contract.)

LESSON NINETEEN

THE TRIAL MANUSCRIPT

99. **Content of Trial Manuscript.** For the final lesson of this course, the student is asked to prepare and submit a trial manuscript consisting of approximately 35 braille pages. This should be prepared so as to resemble as closely as possible a completed braille book, including title page, contents page (if needed), etc. The material to be transcribed may be procured from any source and may include a portion of a book, one or several stories, essays, magazine articles, and the like. If the material selected involves a considerable amount of unutilized space, a sufficient number of pages should be added to compensate for this.

The material selected should not be so technical that the student must concentrate on technicalities rather than on producing neat and accurate braille. On the other hand, it must not be so simple or juvenile that it does not present average vocabulary and sentence structure.

100. **Title Pages for Trial Manuscripts.** In preparing a title page for a magazine article, the copyright date of the magazine, rather than that of the specific article, should be given. Following the name of the author, the magazine from which the article was taken and the date of its publication should be given. Following is a model for such a title page:

WHAT I SAW IN KHRUSHCHEV'S
UNEASY EMPIRE

By
STEWART ALSOP

Condensed from The Saturday Evening Post
in The Reader's Digest, May, 1960

With Permission of the Publishers
The Reader's Digest Association, Inc.
Pleasantville, New York
Copyright, 1960

Transcribed in English Braille
By Barbara Blumberg
Volunteer Braille Services
Washington, D.C.
In One Volume
Pages i and 1-17

Under the Sponsorship of
The Library of Congress
Washington, D.C.
1960

The purpose for having the student prepare a title page for his manuscript is to accustom him to its correct form and content. Therefore, "With Permission of the Publishers" must be included even though no such permission has actually been obtained. Likewise, "The Library of Congress" should be indicated as the sponsor, even though the student is working under other auspices; and, even though the selection is not completed, the words THE END should be inserted on the last page in the prescribed manner for format purposes.

101. Neatness and Accuracy.

a. **In General.** A high degree of neatness and accuracy is expected of the student in the preparation of the trial manuscript. Accuracy includes a thoroughly exact reproduction of the print text with respect to wording, spelling and punctuation; the correct formation of braille characters; the proper use of contractions; the correct application of all rules of braille transcribing; proper division of words; and correct braille format. Neatness includes uniformly clear dots; evenly spaced lines; and the absence of extensive or poorly made erasures.

b. **Erasures.** Erasures should be resorted to only rarely, and then should be executed with the greatest care. The erasure of an occasional dot or two is permissible, but if a more extensive erasure would be required, it is recommended that the page be re-copied. A student will be penalized in his or her grade for erasures extending over two or more cells, and for poorly executed erasures even when they are confined to one cell. In order to execute a neat erasure, place the paper upon a smooth, hard surface, such as glass. (The board of a braille slate, being of soft wood, is not suitable for this purpose.) Place the tip of the eraser upon the dot to be erased, and gently but firmly press straight down. Then apply the eraser with a circular motion until the dot has been completely leveled. Be certain that no adjacent dots have been lowered, and if so, reinforce them with the point of the stylus or with the braille writer.

c. **Omission or Repetition of Text.** You are particularly cautioned against the omission or repetition of part of the text, which is undoubtedly the most serious error which can occur, because it usually renders the material incomprehensible to the reader or student. We suspect that this occurs most frequently when the same word or words appear on two consecutive lines in print and the transcriber either omits the second such line or repeats the first. Therefore, be especially careful not to lose your place in the print copy in such cases.

d. **Editing.** It seems advisable at this point to inject a word of caution with respect to editing of copy. It is the job of the transcriber as faithfully as possible to duplicate the print copy in braille. She is in no sense an editor and should not seek to substitute her own judgment for that of the author as to what is correct usage. This is especially true in such things as capitalization, punctuation and hyphenation, where there is wide variation among writers and publishers. The author must be permitted his idiosyncrasies in such matters. George Bernard Shaw, for instance, often uses simplified spelling and omits periods after many abbreviations. If a certain peculiarity is indulged in consistently throughout a book, it should not be interfered with. However, there are occasions in print, just as in braille, when downright errors occur, and these the transcriber should correct. This should be done, however, with great circumspection. In correcting spelling, for instance, be sure that it is not simply an alternate or archaic spelling. The fundamental question always is: Was this the way the author consciously intended to write it, or was it a slip on his part or on the part of the printer? If you are certain beyond a reasonable doubt that it is a slip, then you should feel at liberty to correct it. It would be to your advantage and very helpful to us if you would send the print copy along with your manuscript whenever possible. Subject to the inevitable hazards inherent in such procedures, we will do everything possible to see that the print copy is returned with your manuscript.

e. **Grading.** In response to a manifest preference on the part of students of braille, we have adopted the following system for grading manuscripts objectively. A perfect manuscript will be given a grade of 100. Points will be deducted from this score in accordance with the following schedule:

Errors and Points

Contractions omitted or misused: 2
 Characters misformed (including added or omitted dots): 1
 Incorrect division of words: 2
 Letters inserted or omitted: 2
 Text omitted or repeated: 3
 Spacing: 2
 Format irregularities: 2
 Omitted or inserted punctuation or composition signs: 2
 Erasures: 2

If the same error in the use or omission of contractions or in the division of words occurs more than once with respect to the same word, it will be counted only once; and format errors may sometimes be lumped together as a single error. Otherwise each error will be counted separately.

A grade of 80 will be required for certification.

f. **Proofreading.** We strongly advocate that students proofread their own material. Not only will this often avoid sending in unsatisfactory material, but by acquiring the habit of reading as well as writing braille, students will make it more a part of themselves. On the other hand, we would definitely discourage having your work proofread by anyone else, because the work would not then be the transcriber's own, but a joint effort on the part of the transcriber and the proofreader. Of course, where a certified brailist is in charge of a group, she can render invaluable help by means of quizzes and tests on supplementary material in determining when the student is ready to begin work on the trial manuscript. Upon request, we will be glad to provide such teachers with aids for this purpose. However, the final manuscript should be the work of the student and no one else.

g. **Certification.** If the first manuscript submitted is found to be unsatisfactory, the student will be asked to submit another manuscript of 35 or 25 pages, depending upon the extent to which the work falls short of the established standards. Upon the submission of an acceptable manuscript, the student will be awarded a certificate of proficiency in braille transcribing signed by the Librarian of Congress. In most instances no student will be permitted to submit more than three trial manuscripts without having first received an additional course of instruction.

APPENDIX A

SUMMARY OF GENERAL RULES GOVERNING USE OF CONTRACTIONS

I. **Contractions in One Syllable.** Contractions should be used whenever the letters comprising them fall in the same syllable. Examples:

(st) (and) (ing) b(right) (in) (for) m ro(of) e(gg) plant s(ea) man
(st) i(ff) ly

A. **Exception.** A contraction should not be used where its use would alter the usual braille form of a base word to which a prefix has been added. Examples:

uneasy unblemi(sh) ed

II. **Contractions Overlapping Minor Syllable Divisions.** Contractions should be used where they overlap a minor syllable division. Examples:

h(and) le s(of) a t(in) y a(st) r(ing) (en) t S(ea) ttle K(ing) (st) on
(and) ante T(en) (ness) ee m(ed) iocre g(en) etic fe(st) ival (en) igma
(Ed) (en)

III. **Contractions Overlapping Major Syllable Divisions.** Contractions should not be used if they would overlap a major syllable division.

A. **Contractions Overlapping Prefixes or Suffixes and Base Words or Roots.** Contractions should not be used if they would overlap a syllable division between a prefix or suffix and a base word or root. Examples:

mish(and) le predate (in) frar(ed) prounion freedom (ch) angea(ble)
twofold binomial denom(in) ate acreage oleag(in) (ou) s g(en) ealogy squally

1. **Exceptions:**

a. **Final-Letter Contractions.** Final-letter contractions should be used even when they overlap a syllable division between a base word and a suffix. Examples:

b(ar) o(ness) d(ance) r re(ally) univ(er) s(ally)

b. **Double-Letter Contractions:**

(1). Double-letter contractions should be used even when they overlap a syllable division between a prefix and a root or base word. Examples:

a(bb) reviate a(cc) (ed) e a(cc) r(ed) it a(dd) ict(ed) a(dd) ress a(ff) lic(tion)
e(ff) ace a(gg) regate

(2). Double-letter signs should be used where the final consonant of a word is doubled before adding a suffix. Examples:

ru(bb) (ing) pa(dd) (ed) slu(gg) (er) hi(dd) (en)

c. **The Prefix "A".** The sign for "ar" should be used even when it overlaps the syllable division between the prefix "a" and a root or base word beginning with "r." Examples:

(ar) (ound) (ar) ose (ar) is(en)

d. **The Word Endings "Al," "An" and "Ate."** The sign for "ea" should be used when the word endings "al," "an" or "ate" are added to a base word or root ending in "e." Examples:

gigant(ea) n v(en) (er) (ea) l p(er) m(ea) te

B. **Unhyphenated Compound Words.** Contractions may not be used when they would overlap two base words joined to form a compound word. Examples:

sweethe(ar) t pa(in) stak(ing) Jamest(ow) n p(in) eapple kettledrum
toenail dumbbell

- C. **Two Consonants Pronounced Separately.** Contractions may not be used where they would overlap a syllable division between two consonants which are pronounced separately. Examples:

(sh)an(hai)(ed) is(in)glass m(en)(in)gitis d(in)(gh)y t(ow)hee
l(in)g(er)ie W(in)gate

- D. **Silent "E".** Contractions may not be used if they would overlap a syllable division between a silent "e" and a consonant following it. Examples:

Airedale hi(gg)ledy-pi(gg)ledy (com)radery

IV. Diphthongs, Diaereses, Digraphs and Trigraphs.

- A. **The "Ae" and "Oe" Diphthongs or Diaereses.** A contraction should not be used if part of its letters would fall into the diphthong or diaeresis "ae" or "oe." Examples:

Phoenix Roentg(en) Caen subpoena praenom(en)

1. **When "Ae" and "Oe" Are Not Diphthongs or Diaereses.** When the letters "a," "o" or "e" are comprised in prefixes or suffixes, they are not part of a diphthong or diaeresis and may be included in a contraction. Examples:

co(ed)uc(ation)al co(er)ce co(en)zyme boo(ed) emb(ar)go(ed) subpoena(ed)

- B. **Certain Other Vowel Digraphs and Trigraphs.** A contraction should not be used where the "ee" digraph is followed by "a," where the "oi" digraph is followed by "ty," where the "oo" digraph is followed by "ne" nor where the "eau" trigraph is preceded by "bl." Examples:

(Sh)eean dacoity hoity-toity Boone Mooney tabl(ea)u

- C. **Consonantal Digraphs and Trigraphs.** A contraction should not be used where part of its letters would fall into a consonantal digraph or trigraph. Examples:

sph(er)e P(ar)(the)non

- V. **Choice Between Alternative Contractions.** Where a word could be contracted in more than one way, the following considerations should govern the choice to be made:

- A. **Saving of Space.** Preference should be given to the contractions which result in the greatest saving of space. Examples:

me(and)(er) *not* m(ea)nd(er) (one)(ness) *not* on(en)ess (with)(er) *not* wi(the)r
(th)(ence) *not* (the)nce bub(ble) *not* bu(bb)le n(ation) *not* na(tion)

- B. **One-Cell and Two-Cell Contractions.** One-cell contractions should be used in preference to two-cell contractions. Examples:

prison(er) *not* pris(one)r adh(er)(en)t *not* ad(here)nt (st)on(ed) *not* (st)(one)d
ha(dd)ock *not* (had)dock

1. **Exception.** The contraction for "ence" should be used before the letters "d" or "r." Examples:

(com)m(ence)d *not* (com)m(en)c(ed) f(ence)r *not* f(en)c(er)

- C. **Correct Pronunciation.** Preference should be given to the contractions which more nearly approximate correct pronunciation. Examples:

(wh)(er)(ever) *not* (where)v(er) (wh)(er)e'(er) *not* (where) '(er)

- D. **Contractions for "And," "For," "Of," "The" and "With."** The contractions for "and," "for," "of," "the" and "with" should be used in preference to any alternative contractions unless this would result in using more space. Examples:

bro(the)r *not* bro(th)(er) e(ar)(the)n *not* e(ar)(th)(en) ba(the)d *not* ba(th)(ed)

- E. **Double-Letter Contractions and "Ea" Sign.** Any alternative one-cell contraction should be used in preference to the double-letter contractions or the "ea" sign. Examples:

hob(ble)d *not* ho(bb)l(ed) sac(ch)(ar)(in)e *not* sa(cc)h(ar)(in)e p(ed)dle *not* pe(dd)le
(of)f(er) *not* o(ff)(er) de(ar) *not* d(ea)r

A. **Whole-Word Signs Only.** Whole-word lower signs can never be used as parts of words. Examples:

B. **In Contact with Punctuation.** With the exception of the signs for “to,” “into” and “by,” whole-word lower signs can never be used in contact with punctuation. Examples:

C. In Contact with Composition Signs. Whole-word lower signs can be used in contact with composition signs. Examples:

D. "To," "Into" and "By":

1. **In Contact with Punctuation.** The signs for “to,” “into” and “by” should be used following punctuation, but they cannot be used preceding punctuation. Examples:

2. **In Contact with Composition Signs.** The signs for “to,” “into” and “by” may be either preceded or followed by composition signs; but they cannot be both preceded and followed by the same composition sign. Examples:

VII. **Part-Word Lower Signs.** Any number of part-word lower signs (and punctuation) may follow one another without a space, provided one of them is in contact with a character containing an upper dot. Examples:

A. **When the Series Does Not Contain an Upper Dot.** When two or more lower signs would follow one another without a space and are not in contact with an upper sign, the last contraction in the series must be omitted. Examples:

B. The Italic Sign.The italic sign is not treated as an upper sign. Example:

C. Special Rules for “Be,” “Con” and “Dis.” The part-word lower signs for “be,” “con” and “dis” should be used only when they constitute an entire syllable and occur at the beginning of a word, or at the beginning of a line in a divided word, unless they are the last syllable of such a divided word. Examples:

1. **In Compound Words.** The signs for “be,” “con” and “dis” should be used following the hyphen in compound words. Examples:

2. **In Syllabized Words.** The signs for “be,” “con” and “dis” must not be used in contact with a hyphen in syllabized words. Example:

dis-con-nect-(ed)

3. In Contact with Apostrophe. The signs for "be," "con" and "dis" should be used following an apostrophe, but they may not precede it. Examples:

O'(Con)nor dis'(ar)mony

D. Special Rules for "Com":

1. Immateriality of Syllabication. The sign for "com" should be used whenever it would occur at the beginning of a word or at the beginning of a line in a divided word, regardless of syllabication. Examples:

(com)m(and) (com)b (com)a (in)compati(ble) wel-
(com)e

2. In Contact with Punctuation. The sign for "com" may be in contact with punctuation, except that it can never be used in contact with a hyphen, dash or apostrophe. Examples:

"(Com)e ex-comm(ando) —Com(in)t(er)n 'commode

- VIII. Single-Letter Contractions and Contractions for "Child," "Shall," "This," "Which," "Out" and "Still." All of these contractions should be used as whole words, including proper names, and as components of hyphenated compound words; but they cannot be used as parts of words. Examples:

(This) button Ju(st)(in)ian's (ch)ildhood cans

- A. Exception. These contractions should be used as parts of words in the following instances only: in the possessive forms of any of the words for which they stand; and in "can't," "so's" "that'd," "that'll," "that's," "it'd," "it'll," "it's," "you'd," "you'll," "you're," and "you've."

- IX. Signs for "Ble" and "Ing." The signs for "ble" and "ing" can never be used at the beginning of a word, though they should be used at the beginning of a line in a divided word. Examples:

(in)glenook blew nose-ble(ed) tum-
(ble)d un-
blemi(sh)(ed)

- X. The Double-Letter Contractions and the "Ea" Sign. The double-letter contractions and the "ea" sign can be used only between letters and/or contractions. Examples:

ra(bb)it (st)ru(gg)le m(ea)d(ow) (sh)(er)i(ff)s (sh)(er)iff easy
ebb. "ea(st)(er)n sea-
son

- XI. Initial-Letter Contractions. Initial-letter contractions can be used only when they retain the original sound of the word for which they stand. Examples:

(th)(under) laund(er) (had)n't Hades ad(here) h(er)esy
(time)li(ness) c(en)time

A. Exceptions:

1. The Sign for "One." The contraction for "one" should be used whenever the "o" and "n" fall in the same syllable, regardless of pronunciation. Examples:

b(one) g(one) m(one)y m(one)t(ar)y anemone phonetic

2. The Sign for "Some." The contraction for "some" may be used only where it retains the sound of the word "some" and where the letters form a complete syllable in the base word. Examples:

h(ando)(some) h(ando)(some)r blossom(ed) som(er)sault (ch)romosome

3. The Sign for "Part." The contraction for "part" should be used except where the prefix "par" is followed by any form of the word "take," or where an alternative contraction must be preferred. Examples:

re(part)ec S(part)an p(ar)tak(en) P(ar)(the)non

XII. Final-Letter Contractions:

A. Part-Word Contractions Only. Final-letter contractions may not be used as whole words. Examples:

less ally

B. Where Used. Final-letter contractions can be used only in the middle of a word or at the end of a word, but never at the beginning of a word. Examples:

p(ity)(ing) (com)(ment) lessee

1. At the Beginning of a Line. Final-letter contractions should be used at the beginning of a line in a divided word. Examples:

hospital- temp(er)a- reck-
(ity) (ment)al (less)(ness)

C. Preceded by Hyphen or Apostrophe. Final-letter contractions may not be used when preceded by the hyphen or apostrophe. Examples:

re-ally grey'(ou)nd

XIII. Short-Form Words:

A. Used as Parts of Words. Short forms should be used as parts of words as well as for whole words. Examples:

un(necessary) (immediate)ly (good)(ness) (be)(little)d (above)bo(ar)d
(first)-born

1. Where Original Meaning Is Not Retained. Short forms cannot be used as parts of words when the original meaning of the word is not retained. Examples:

(sh)(ou)ld(er) mu(st)a(ch)e

2. Unusual Words. Short forms may not be used in unusual words. Example:

(st)irab(ou)t

3. Special Rule for "After," "Blind" and "Friend." The short forms for "after," "blind" and "friend" should be used when followed by a consonant; but they should not be used when followed by a vowel unless the vowel starts a new line in a divided word. Examples:

(after)ma(th) (be)fri(en)d(ed) (blind)-
e(st)

B. In Proper Names. Short forms should be used to represent a whole proper name, but not as part of a word in a proper name. Examples:

(Little, Br(ow)n (and) Co. Jimmy Doolittle Fri(en)d(sh)ip Hei(gh)ts
(The) *Quicksilv(er)*

1. In Book Titles etc. Common words appearing in titles of books, articles or songs, or in chapter headings or in names of companies or organizations are not regarded as proper names, and short forms may be used as parts of such words. Examples:

(The) (Great)e(st) (St)ory (Ever) Told
N(one)(such) Bak(ing) Co.

APPENDIX B

TYPICAL AND PROBLEM WORDS

In the following list, contractions are indicated for the print reader by enclosing the letters comprising them in parentheses.

A	adju(st)	allem(and) e	<i>a riv(ed) (er) ci</i>
A(ar) on	<i>ad naus(ea) m</i>	ally	(Ar) mag(ed) don
abalone	ado	almon(er)	(ar) oma
ab(and) on(ed)	adv(ance) d	almsh(ou) se	(ar) (ound)
a(bb) é	advanc(ing)	al(ong)	(ar) (ou) se
a(bb) revi(ation)	aëdes	al-rans	(ar) pe(gg) io
abeced(ar) ian	aedile	(also-rans)	(ar) rivé
ab(in) itio	Aeg(ea) n	althorn	(ar) r(ow) h(ea) d
(use letter sign	Aen(ea) s	altimet(er)	assem(ble) d
before "ab")	aerial	am(en) a(ble)	ass(ever) ate
ablegate	aes(the) tic(ally)	a(ment)	as(th) ma
<i>à bon m(ar) (ch) é</i>	a(ff) a(ble)	am(ong)	a(st) oni(sh) (ing)
ab-face	a(ff) aire d'am(ou) r	anaerobic	a(st) (ound)
(about-face)	a(ff) i(ance) d	ana(the) ma	a(st) r(ing) (en) t
abvbo(ar) d	a(ff) (in) (ity)	ance(st) ral	as(under)
(aboveboard)	a(ff) irm	(and) ante	a(the) neum
abreac(tion)	af(for) d(ed)	(And) es	A(the) ns
abs(in) (the)	a(ff) (right) (ed)	(And) ré	atmosph(er) e
<i>à capri(cc) io</i>	a(for) esd	(And) rew	aton(ed)
a(cc) (ed) e	(aforesaid)	anemone	at(one) (ment)
a(cc) el(er) (and) o	a(for) e(time)	anes(the) sia	auc(tion) e(er)
a(cc) ia(cc) tura	aft(er) e(ff) ect	anno Dom(in) i	auf Wi(ed) (er) seh(en)
a(cc) lam(ation)	aft(er) image	Ans(ch) luss	Aug(ea) n
a(cc) ompani(ment)	afma(th)	anteat(er)	au grat(in)
a(cc) ord	(aftermath)	antedate	aunthood
acly	afns	antenatal	aur(ea) te
(accordingly)	(afternoons)	ant(er) ior	aurora bor(ea) lis
a(cc) (ount)	af(th) (ought)	anteroom	Au(st) ronesia
ac(er) ose	(afterthought)	anthill	au(the) ntic
acet(one)	afws	Antigone	av(en) ue
A(ch) aean	(afterwards)	anti(the) sis	
<i>à (ch) eval</i>	af-(work)	a(part) heid	B
ac(know) l(ed) g(ment)	(after-work)	a(part) (ment)	
ac(ou) (st) ic	a(gg) rav(ation)	apo(the) c(ar) y	
<i>à c(ou) v(er) t</i>	a(gg) riev(ed)	app(ar) i(tion)	
acreage	agreea(ble)	appe(ar) (ance)	
actu(ally)	a(in) 't	app(er) cv	
add	air-(con) di(tion) (ed)	(apperceive)	
a(dd) (ed)	Airedale	aqu(ar) ium	
a(dd) (en) dum	à la c(ar) te	aqueduct	
a(dd) ict(ed)	Ala(dd) (in)	(Ar) abian	
a(dd) i(tion) (ally)	albeit	(ar) bor(ea) l	
a(dd) ress	alb(in) o	(ar) ea	
a(dd) ucea(ble)	Alex(and) (cr)	(ar) (ea) s	
ad(en) oid	<i>al fine</i>	(ar) (ea) way	
ad(here)	(use letter sign	(ar) (en) a	
adh(er) (ed)	before "al")	(ar) (en) 't	
adh(cr) (cnce)	ali(en) (ation)	a(right)	
adh(cr) (en) t	ali(ment) (ar) y	(ar) is(en)	
ad(in) f(in) itum	all(ar) g(and) o	(ar) i(st) ocrat	
	Alle(gh) (en) y	(ar) i(th) metic	

b(ar)b(ar)(ou)s	b(en)edic(tion)	bl(in)d(er)s	(by)(the) by
b(ar) mitzvah	b(en)efac(tion)	bl(in)de(st)	by(word)
b(ar)omet(er)	(be)nefic(en)t	blfold	
b(ar)o(ness)	b(en)efici(ar)y	(blindfold)	
b(ar)onet	(Be)nelux	Bl(in)dheim	C
bass(in)et	(Be)neš	bl(in)d(ing)	
ba(st)ille	(Be)nét	blly	cab(ar)et
bas(tion)	(be)nevol(ence)	(blindly)	ca(ble)d
ba(the)d	b(en)ison	bl(ness)	Caen
battledore	B(en)nett	(blindness)	Caes(ar)(ea)n
bayonet	B(en)z(ed)r(in)e	bls	Cal(ed)onia
b(ea)con	(Be)(ow)ulf	(blinds)	calis(the)nic
b(ea)d(work)	(be)qu(ea)(the)d	bli(the)(some)	Call(ow)ay
be(ar)a(ble)	(be)rate	bloodlett(er)	cam(ar)ad(er)ie
(be)atitude	b(er)ceuse	blossom(ed)	c(ance)ll(ation)
(Be)atrice	(be)reft	bluenose	c(ance)r
<i>b(ea)u ge(st)e</i>	(be)ret	blu(ff)s	c(and)idate
b(ea)uti(ful)ly	B(er)(ing) Sea	bl(under)	cans
(be)bop	(Be)r(ing), Vitus	Boer	(can)'t
beckon(ed)	B(er)(th)old	Bona(part)e	cantil(ever)
(be)com(ing)	b(er)yl	bon(er)	c(ar)e(er)
b(ed)d(ing)	(be)ss	b(ong)o	C(ar)i(bb)(ea)n
(be)di(gh)t	(besides)	<i>bonj(ou)r</i>	c(ar)n(ation)
(be)diz(en)	(be)som	Boone	C(ar)ol(ing)ian
B(ed)(ou)(in)	(be)s(ought)	bor(ea)l	c(ar)(ou)se
(be)dra(gg)l(ed)	be(st)ial	boredom	c(ar)te blan(ch)e
b(ed)ri(dd)(en)	(be)(st)(ow)(ed)	bosom(ed)	c(ar)thorse
bee	(be)ta	Bo(st)on	cas(in)o
(Be)elzebub	(be)tatron	bo(the)r(ed)	cass(er)ole
be(en)	(be)tel	bottlenose	Ca(st)ler(ea)(gh)
(be)fh(and)	(Be)telgeuse	b(ou)clé	cath(ea)d
(beforehand)	be(the)l	<i>b(ou)(ff)e</i>	Ca(the)r(in)e
(be)fr	(Be)(the)sda	b(ought)	cation
(befriend)	(be)(th)(ought)	b(ound)(ar)y	cau(st)ic(ally)
(be)fri(en)d(ing)	(be)(time)s	b(ound)(less)	cav(ea)t
(be)fu(dd)l(ed)	(be)tro(the)d	b(ount)i(ful)	c(ed)(ar)
be(gg)(in)'	b(ever)age	b(ou)tonni(er)e	c(ed)illa
(be)g(in)n(ing)	bevy	b(ou)tonnière	ce(ment)
(be)gonia	bezel	brlr	c(en)time
Begu(in)e	(be)zique	(brail(er))	c(en)timet(er)
(be)gu(in)e	bighorn	brailli(st)	c(en)trosome
(be)have	b(in)(ar)y	br(ea)(the)d	c(en)trosph(er)e
(be)hh(and)	b(in)ate	bride-to-be	c(er)amics
(behindhand)	b(in)ocul(ar)	Brigham	c(er)(ea)l
(be)in'	binomial	b(right)(en)(ed)	c(er)ise
(Be)lial	bi(part)isan	B(right)on	c(er)ul(ea)n
(be)liev(er)	Birm(ing)ham	bro(the)r-in-law	(ch)a(ff)(in)(ch)
(be)ll	bir(th)(right)	br(ou)(gh)am	(ch)aise l(ong)ue
(belittle)	bi(st)ro	bub(ble)d	(Ch)ald(ea)n
(be)lld	bl(and)i(sh)(ment)	Bu(dd)ha	(ch)al(one)
(belittled)	ble(ed)(ing)	Burl(ing)ame	(ch)alyb(ea)te
(be)littl(ing)	bl(en)d	button(ed)	(ch)(ance)d
bellig(er)(en)t	b(less)	by(and)by	(ch)(ance)llor
(be)l(ong)(ing)	b(less)(éd)	by(and)l(ar)ge	(ch)(ance)ry
(be)luga	b(less)(ed)	byg(one)	(ch)(and)eli(er)
(Be)n(ar)es	bl(in)dage	bylaw	(ch)angea(ble)
B(en)edict	bl(in)d(ed)	by-product	(ch)ap(ea)u

(ch)ap(er) (one)	coi(ff)ure	(con)ga	c(ow)h(er)d
(character)i(st)ic(ally)	Col(er)idge	(con)gé	c(ow)hide
(ch)(ar)ade	coll(in)e(ar)	(con)g(ea)l(ed)	co(work)(er)
(ch)(ar)gea(ble)	colonel	(con)g(er)	cra(bb)(ed)
(ch)(ar)gé d'a(ff)aires	colorbl	(Con)go	cr(ea)te
(Ch)(ar)le(st)on	(colorblind)	(Con)gress	cre(ation)
(Ch)(ar)lest(ow)n	(com)a	(con)gru(ou)s	cr(ea)tor
(ch)a(st)ise	(Com)an(ch)(ea)n	(con)ic	cr(ea)ture
(ch)ât(ea)u	(com)atose	conidium	cr(ed)(ence)
(Ch)atham	(com)b	conif(er)	cr(ed)(en)tials
(ch)(ed)d(ar)	(com)b(in)(ation)	coni(in)e	cr(ed)o
(ch)e(er)(less)(ness)	(com)(ed)ian	conium	cr(ed)ul(ity)
(ch)em(in) de f(er)	(com)ed(ow)n	(Con)n.	crème de m(en) (the)
(ch)(en)ille	(com)(ed)y	conn(ing)	cr(en)(ation)
(ch)(er)oot	com'(er)e	conoid	Crim(ea)n
(ch)iefta(in)ess	(com)in'	(con)sci(ence)	crim(in)ologi(st)
(ch)i(ff)oni(er)	(Com)(in)t(er)n	(con)(st)(er)n(ation)	cr(ing)(ed)
(ch)ildhood	(com)ique	(con)t.	cr(ing)(ing)
(ch)ildi(sh)(ness)	(com)m(and)ant	conte	cr(in)oid
(ch)ildlike	(com)m(and)(er)-in-(ch)ief	(con)t(in)(en)t	cr(one)
(child)'s	(com)m(ence)d	(con)t(ing)(en)t	croon(er)
(Ch)ilds	(com)(ment)	(con)t(in)u(ity)	crop-e(ar)(ed)
(ch)(in)a	(com)(ment)(ar)y	(con)tradist(in)c(tion)	cross-(question)(ed)
(Ch)(in)ese	(com)m(ing)le	(con)tr(ar)iety	crosstrees
(Ch)(in)ook	(com)mon(er)	(con) tredanse	crum(ble)d
(Ch)isholm	(com)mone(st)	conundrum	cry(st)al
(Ch)op(in)	(com)p(ar)a(ble)	(con)v(en)(ance)	cul(in)(ar)y
(Ch)(ou)En-lai	(com)(part)(ment)	(con)v(en)i(ence)	Cumaeon
(ch)ri(st)(en)(ed)	(com)p(en)s(ation)	(con)v(en)(tion)al(ity)	cun(ea)te
(ch)romosome	(com)pli(ment)(ar)y	(con)v(er)sazione	cu(sh)ion(ed)
(ch)u(bb)i(ness)	(com)pon(en)t	cony	cu(st)om(er)
(ch)uckfull	(com)ptroll(er)	coop(er)(ation)	cycl(one)
cic(er)one	(com)radery	coord(in)(ation)	Cyclop(ea)n
cig(ar)ette	con	cop(ar)c(en)(ar)y	cz(ar)(in)a
c(in)(er)(ar)ium	co(name)d	copy(right)	
ci(the)rn	con(ation)	coron(er)	
citiz(en)ess	(con)ative	coronet	
c(ity)	conatus	corpor(ea)l	
cl(and)e(st)(in)e	(con)c(ed)(ed)	cortis(one)	
cl(ar)(in)et	(con)ceiva(ble)	co(st)(er)m(ong)(er)	
cle(ment)	(con)cvd	co(st)um(er)	
Cle(ment)(in)e	(conceived)	cot(er)ie	
cl(ever)c(st)	(con)c(er)t(in)a	cda	
cli(ff)s	con(ch)	(coulda)	
clo(the)shorse	(con)(ch)a	cdn't	
clyp(ea)te	(con)(ch)uela	(couldn't)	
cob(ble)r	(con)ci(er)ge	cd(st)	
Co(ble)nz	(con)comit(ance)	(couldst)	
co(ch)(in)(ea)l	(con)di(ment)	c(ount)(en)(ance)	
co(ed)	(con)d(one)	c(ount)(er)(part)	
coenobite	(con)don(ed)	c(ount)ess	
co(en)zyme	c(one)	c(ount)ry	
co(er)ce	con(ed)	c(ount)y	
c(of)fee	c(one)nose	c(ou)pon	
co(here)	(Con)c(st)oga	c(ou)rth(ou)se	
coh(er)(ence)	coney	c(ou)turi(er)	
coh(er)(en)t	(con)f(ed)(er)(ation)	c(ow)(ar)d	

D

da(bb)(ing)
dab(ble)d
da(ch)shund
dacoity
Daedalus
d(ally)(ing)
d(ance)d
d(ance)r
d(andelion)
d(ar)edevil
dau(gh)t(er)-in-law
daund(er)
(day)-by-(day)
(day)(time)
(Day)ton
d(ea)co(ness)
d(ea)f(en)(ing)
de(ar)e(st)
d(ea)(th)like

<i>déb(ou)(ch)é</i>	d(er)ogate	(dis)t.	dron(ed)
dec(ed)(en)t	derogatory	(dis)taff	dr(ought)
deceiva(ble)	d(er)r(ing)-(do)	(dis)ta(ff)s	dru(gg)i(st)
dcvd	d(er)r(ing)(er)	(dis)ta(in)	dug(ou)t
(deceived)	deshabille	(dis)tal	dukedom
dcvr	desi(cc)(ation)	(dis)t(ance)	dumbbell
(deceiver)	de(st)(in)(ation)	(dis)t(en)d	d(under)h(ea)d
decl(ar)(ation)	de(st)itu(tion)	(dis)ti(ch)	dunghill
dclld	dete(st)(ation)	(dis)till(er)y	d'y(ou)
(declared)	detri(ment)al	(dis)t(in)gué	
dclr	diaeresis	(dis)t(ing)ui(sh)	E
(declarer)	di(ar)y	(dis)tra(in)t	
decl(in)(ation)	di(er)esis	(dis)trau(gh)t	ea(ch)
decomp(ound)	di(ff)(er)(ence)	(dis)tress(ing)	e(ar)a(ch)e
d(ed)ic(ation)	di(ff)icile	(dis)trict	e(ar)ph(one)
deduc(ed)	di(ff)u(sion)	(dis)turb(ed)	e(ar)(the)n
deduc(tion)	dillyd(ally)	disulphide	e(ar)(th)(work)
def(in)i(tion)	dim(in)u(tion)	disulphuric	ea(st)
de(ity)	d(in)(ar)	di(the)r	ebb
<i>déjeun(er)</i>	d(in)(gh)y	<i>div(er)tisse(ment)</i>	e(bb)(ed)
del(in)(ea)te	d(ing)y	div(in)(ation)	ebb-tide
del(in)e(ation)	d(in)osaur	do	<i>e(cc)e</i>
delph(in)(in)e	diph(the)ria	(musical note)	e(cc)(en)tric(ity)
<i>dém(ar)(ch)e</i>	(dis)a(ble)d	do(bb)(in)	e(ch)o(ed)
de(ment)ia	(dis)a(cc)ord	docu(ment)(ed)	economy
dem(one)tiz(ation)	(dis)a(st)(er)	do(dd)(er)(ing)	(Ed)
d(en)(ar)ius	(dis)belief	dodo	(name)
den(ation)alize	disc	Doenitz	edaci(ou)s
denatur(ed)	(dis)cipl(in)(ar)ian	do(er)	(ed)dy
d(en)ial	(dis)com(for)t(ing)	dog-e(ar)(ed)	(ed)elweiss
d(en)i(er)	(dis)conc(er)t(ing)	do(gg)(er)el	(Ed)(en)
d(en)im	(dis)connect(ed)	do(gg)on'	edict
d(en)iz(en)	(dis)cont(en)t	dogg(one)	(ed)ile
denom(in)(ation)	(dis)cont(in)u(ed)	dogh(ou)se	(ed)it(ed)
denom(in)ator	(dis)c(ount)	dome(st)ic(ally)	(Ed)i(th)
denote	(dis)cus	dom(in)e(er)	edi(tion)
den(ou)e(ment)	(dis)cuss	d(one)	(ed)uc(ation)
den(ou)nce	(dis)cus(sion)	donee	educ(ed)
d(en)til(ing)ual	(dis)(ea)se	D(one)gal	e'(en)
d(en)udate	(dis)(en)gage	D(one)lson	e'(er)
d(en)ud(ation)	(dis)habille	Donets	e(er)i(ness)
denudative	(dis)h(ar)moni(ou)s	Doolittle	e(ff)acea(ble)
denude	di(sh)clo(th)	<i>d(ou)(ble)(en)t(en)dre</i>	e(ff)em(in)ate
denunci(ation)	di(sh)evell(ed)	d(ou)(ble)-qk	ef(for)t(less)
d(en)y	(dis)h(one)(st)y	(double-quick)	egg
de(part)(ment)	(dis)(in)g(en)u(ou)s	d(ou)(ble)t	egg-h(ea)d
depon(en)t	(dis)(in)t(er)e(st)(ed)	<i>d(ou)ceur</i>	e(gg)nog
depr(ed)(ation)	disk	d(ought)y	e(gg)s
derail(ment)	(dis)like	d(ou)(gh)y	E(in)(st)e(in)
derange	(dis)m(ally)	d(ow)n(right)	E(in)thov(en)
d(er)elic(tion)	(dis)p(en)s(ation)	d(ow)ntro(dd)(en)	ela(st)ic(ity)
deride	(dis)p(er)se	dragonet	elec(tion)e(er)
deri(sion)	di(spirit)(ed)	dr(ea)d(ful)	ele(ment)(ar)y
derisive	(Dis)raeli	dre(ar)y	el(ong)(ation)
d(er)iv(ation)	(dis)s(er)t(ation)	drib(ble)d	else(where)
derivative	(dis)s(ever)	drom(ed)(ar)y	em(ble)m
derive	(dis)syllabic	dr(one)	

embracea (ble)	eras (er)	f (ar) (the) rmo (st)	(for) bi (dd) (ing)
em (er) g (ence)	erec (tion)	f (ar) (th) (in) gale	(for) e (ar) m
em (in) (ence)	(er) el (ong)	fa (sh) ion (ed)	(for) edoom (ed)
Em (ment) al (er)	(er) go	fa (st) idi (ou) s	(for) e (father)
empyr (ea) n	(Er) ie	(father) -in-law	(for) e (know)
(en) a (ble) d	ero (sion)	(father) (less)	(for) e (name) d
(en) abl (ing)	(er) otic	f (ea) lty	(for) enoon
(en) amel	(er) rone (ou) s	fe (ar) (ful) (ness)	(for) (en) sic (ally)
en avant	(er) udi (tion)	f (ea) (the) r (ed)	(for) erunn (er)
(en) ce (in) te	erup (tion)	f (ed) (er) (ally)	(for) e (th) (ought)
(en) cephalitis	(er) ysipelas	f (ed) ora	(for) (ever) more
(en) compass (ed)	e (st) abli (sh) (ment)	fe (in) t	(for) g (er) y
(en) core	e (st) ate	fem (in) (in) e	(for) (th) (with)
(en) c (ount) (er)	Es (the) r	fem (in) (in) (ity)	(for) um
(en) cyclopaedia	es (the) tic (ally)	f (ence) d	f (ought)
(en) cyclop (ed) ia	Es (th) onia	f (ence) r	f (ound) (ation)
(en) de (ar) (ment)	e (st) range (ment)	f (en) e (st) r (ation)	f (ount) a (in)
en e (ff) et	e (st) u (ar) y	F (er) (in) (gh) ee	Franc (en) e
(en) (er) v (ation)	E (the) l	F (er) (ing) i	Fr (ance) s
en famille	e (the) r (ea) l	f (er) (ment) (ation)	Fr (ance) sca
(en) fe (of) f (ment)	e (the) re (ally)	f (er) oc (ity)	freedom
enfin	Europ (ea) n	fe (st) iv (ity)	free (ness)
(en) g (in) e (er)	Evan (st) on	fe (st) oon (ed)	fr (en) etic (ally)
(En) gl (and)	ev (en) (ing)	fev (er) i (sh)	fric (and) (ea) u
(en) h (ance) d	(Ever) e (st)	fiancé	Fri (day)
(En) id	(ever) more	fiance	fr (less)
(en) igma	ev (er) (sion)	fi (dd) l (er)	(friendless)
(en) igmatic (ally)	ev (er) t	fi (en) di (sh) (ness)	Fri (en) dly Isl (and) s
en masse	(ever) ybody	f (in) al (ity)	frs
(en) m (ity)	(ever) y (day)	f (in) (ally)	(friends)
(En) o (ch)	(every) - (day)	f (in) (ance) d	fr (sh) ip
enorm (ou) s	(ever) y (one)	f (in) anci (ally)	(friendship)
(en) (ou) (gh) 's	(ever) y (th) (ing)	f (in) e (ness)	f (right) (en) (ed)
en (ou) nce	(ever) y (where)	f (in) (er) y	fr (ing) (ed)
(en) (ow)	exa (gg) (er) at (ed)	fi (ness) e	frow (ar) d
en passant	excommunicat (ed)	f (ing) (er)	fruity
en r (ou) te	exon (er) (ation)	f (in) is	fulfill (ment)
(en) sem (ble)	ex (part) e	f (in) ite	fully
(cn) sph (er) e	exp (ed) i (ence)	fire (ar) ms	ful (some) (ness)
en suite	exp (ed) it (ed)	firedamp	funda (ment) (ally)
(en) t (en) te	exp (ed) i (tion)	fire (work) s	fun (er) (ca) l
(en) (th) r (one)	exp (er) i (ence)	f (st) - (be) gott (en)	fur (the) rmore
(en) (th) ron (ed)	exp (er) i (ment) (ation)	(first-begotten)	fur (the) (st)
(en) t (ity)	expon (en) t	f (st) h (and)	fu (sion)
(en) tre n (ou) s	ext (ing) ui (sh) (ed)	(firsthand)	
(en) trepr (en) eur	extraord (in) (ar) y	fla (bb) i (ness)	
enum (er) (ation)		fla (cc) id (ity)	G
enunci (ation)		flam (ing) o	
(en) vi (sion) (ed)	F	flea	gab (ble) d
(en) wr (ca) (the) d		fl (ea) s	gadab
Epicur (ca) n	Faenza	fl (ound) (cr) (ed)	(gadabout)
equ (ally)	faerie	fo (dd) (cr)	Gala (had)
equidist (ance)	faery	foghorn	Galil (ca) n
equinox	fa (in) the (ar) t (ed)	fold (cr) ol	gal (in) gale
(cr) a	falconet	foothill	gall (ca) ss
eradic (ation)	f (and) ang	foothold	gallinipp (er)
erase	f (ar) (in) a	(for) am (en)	Gall (ow) ay

gam(ble)d
 gam(ble)r
 g(ar)age
 g(ar)(ble)d
 g(ar)gon
 g(ar)derobe
 gasomet(er)
 gast(gh)t
 ga(st)ritis
 ga(the)r(ed)
 gau(ch)(er)ie
 g(en)ealogy
 g(en)(er)(ally)
 g(en)etics
 g(en)i(ally)
 g(en)itour(in)(ar)y
 g(en)ius
 geom(ance)r
 G(er)(many)
 g(er)undive
 ge(st)icul(ation)
 (gh)a(st)li(ness)
 (Gh)(en)t
 (gh)o(st)like
 gi(bb)(er)i(sh)
 gi(ble)t
 gi(dd)i(ness)
 gigant(ea)n
 Gil(ea)d
 g(ing)(er)
 g(ing)ham
 gir(and)ole
 giveaway
 gla(dd)(en)(ed)
 gl(ance)d
 glass(work)
 gliss(ando)
 gli(st)(en)(ing)
 glut(en)(ou)s
 goath(er)d
 gob(ble)d
 gob(ble)dygook
 gob(ble)r
 (go)-(be)t
 (go-between)
 go(ble)t
 (go)-by
 go(dd)am
 goddamn
 go(dd)ess
 god(father)
 Goer(ing)
 Goe(the)
 go(ing)
 g(one)
 gd-by
 (good-by)

Gd Hope, Cape (of)
 (Good Hope)
 gdies
 (goodies)
 gdly
 (goodly)
 gd(ness)
 (goodness)
 gds
 (goods)
 gdwill
 (goodwill)
 gdy
 (goody)
 Goodye(ar)
 Goody Two (Sh)oes
 gooseneck
 goshawk
 Go(th)am
Gött(er)dämm(er)ung
 g(ou)rm(ando)
 gov(er)(ness)
 gr(ando)ame
 gr(ando)(ch)ild
 gr(ando)(ch)n
 (grandchildren)
 gr(ando)ee
 gr(ando)eur
 gr(ando)(father)
 gr(ando)iloqu(ence)
 gr(ando)(mother)
 Gran(th)am
 grasshopp(er)
 gr(ea)si(ness)
 Grt Brita(in)
 (Great Britain)
 grte(st)
 (greatest)
 grt(ness)
 (greatness)
 gr(en)ade
 grey'(ou)nd
 gri(dd)le
 gri(ff)(in)
 gr(ound)(work)
 gru(bb)i(ness)
 grue(some)(ness)
 gu(in)ea
 gu(in)(ea)s
 gyrocompass

H

hab(ea)s corpus
 ha(dd)ock
 Hades

(Had)jemi
 (had)ji
 (Had)ley
 (had)n't
 Hadrian
 Hag(ed)orn
 Hag(er)st(ow)n
 ha(gg)(ar)d
 Hall(ow)e'(en)
 h(ando)i(work)
 h(ando)l(ed)
 h(ando)(some)r
 h(ando)(some)(st)
 h(ando)-to-h(ando)
 h(ando)y
 Hans(ea)tic
 Hapgood
 h(ar)angu(ed)
 h(ar)b(ing)(er)
 h(ar)d-e(ar)n(ed)
 h(ar)m(ul)ly
 h(ar)(ness)(ed)
 h(ar)tshorn
 hav(en)'t
 h(ea)ddress
 he(ar)d
 he(ar)tsease
 h(ed)ger(ow)
 h(ed)onic
 he(in)(ou)s
 hemisph(er)e
 h(ence)(for)(th)
 H(en)(ness)ey
 H(er)cul(ea)n
 H(er)e
 (goddess)
 (here)ab
 (here)about
 (here)af
 (here)after
 h(er)(ed)it(ar)y
 h(er)(ed)(ity)
 H(er)e(for)d
 (here)(in)to
 h(er)esy
 h(er)etic
 (here)to(for)e
 (here)(upon)
 (here)(with)
 H(er)gesheim(er)
 H(er)mione
 h(er)oic(ally)
 hetaera
 hi(cc)up
 hi(dd)(en)
 hideaway
 hi(er)(ar)(ch)y

hi(gg)ledy-pi(gg)ledy
 h(ing)(ed)
 h(ing)(ing)
 hi(st)ory
 hob(ble)d
 hob(ble)dehoy
 ho(bb)y
 hogsh(ea)d
 hoity-toity
 Holl(in)sh(ed)
 homog(en)e(ity)
 h(one)(st)y
 h(one)y
 hornbl(en)de
 horseradi(sh)
 ho(st)il(ity)
 hoth(ou)se
 H(ou)(gh)ton
 h(ou)seroom
 h(ow)beit
 h(ow)(ever)
 hu(bb)ub
 hu(ff)i(sh)
 Hugu(en)ot
 hydrofluoric
 hy(en)a
 hym(en)(ea)l
 hypot(en)use
 hypo(the)c(ar)y
 hypo(the)ses
 hypsomet(er)
 hy(st)(er)ics

I

idea
 id(ea)li(st)ic
 id(ea)l(ity)
 ide(ally)
 id(ea)s
 ide(ation)
 id(en)t(ity)
 Ill(in)ois
 illu(st)r(ation)
 imagery
 imag(in)(ation)
 immly
 (immediately)
 imm(ness)
 (immediateness)
 imm(in)(ence)
 im(part)ial(ity)
 impas(sion)(ed)
 impe(cc)a(ble)
 imp(ed)i(ment)a
 imp(er)mea(ble)

imp(ing)e(ment)
 imp(ound)(ed)
 impres(sion)a(ble)
 imprison(ed)
 (in)a(cc)essi(ble)
 (in)asm(ch)
 (inasmuch)
 (in)be(ing)
 in-(be)t
 (in-between)
 in-(be)t(er)s
 (in-betweeners)
 in-(be)t(ness)
 (in-betweenness)
 (in)b(ound)
 (in)c(and)esc(en)t
 (in)cle(ment)
 (in)cl(in)(ation)
 (in)coh(er)(ence)
 (in)coh(er)(en)t
 (in)come
 (in)comp(ar)a(ble)
 (in)conceiva(ble)
 (in)congru(ity)
 (in)congru(ous)
 (in)conv(en)i(en)t
 (in)corpor(ea)l
 (in)def(in)ite
 (in)diaru(bb)(er)
 (in)di(ff)(er)(ence)
 (in)disp(en)sa(ble)
 (in)dist(in)ct
 (in)dist(ing)ui(sh)a(ble)
 (In)donesia
 (in)du(st)ry
 (in)e(ar)(th)
 (in)e(ff)acea(ble)
 (in)eradica(ble)
 (in)exp(er)i(ence)d
 (in)f(in)ite
 (in)flu(ence)d
 (in)frar(ed)
 (in)fr(ing)e(ment)
 (In)ge
 (in)g(en)i(ou)s
 (in)génue
 (in)g(en)u(ity)
 (in)glenook
 (in)got
 (in)gr(ed)i(en)t
 (in)(here)
 (in)h(er)(ence)
 (in)h(er)(en)t
 (in)h(er)it(ance)
 in-law
 (in)(of)f(en)sive
 in-pati(en)t

(in)sep(ar)a(ble)
 (in)(sh)(ea)(the)
 (in)som(ch)
 (insomuch)
 (in)sph(er)e
 (in)(spirit)
 (in)(st)ill
 (in)(st)ru(ment)al
 (in)surm(ount)a(ble)
 (in)t(en)(tion)(ally)
 (in)t(er)communic(ation)
 (in)t(er)m(ed)iate
 (in)te(st)(in)al
 (in)ton(ed)
 (in)trav(en)(ou)s
 I(one)
 I(ow)a
 Iredell
 iron(ed)
 iron(er)
 irr(ation)(ally)
 irredeema(ble)
 irreplacea(ble)
 irr(ever)(ence)
 is(in)glass
 isometry
 is(th)mus
 (it)'d
 (it)'ll
 (it)'s
 J

ja(bb)(er)
 jack-in-(the)-pulpit
 Jacob(ea)n
 jaconet
 ja(gg)(ed)
 Jamest(ow)n
 j(ar)d(in)i(er)e
 j(ca)l(ou)s(ness)
 jehad
 J(er)usalem
 jibboom
 ji(ff)y
 ji(gg)l(ing)
 jihad
 j(ing)l(ed)
 jo(bb)(er)
 J(one)s
 j(ong)leur
 joy(ful)(ness)
 Jud(ea)n
 jum(ble)d
 ju(st)ice
 ju(st)ly
 ju(st)(ness)
 juv(en)ile

K

ka(in)ite
 kang(ar)oo
 k(en)o
 kettledrum
 kh(ed)ive
 kilowatt
 k(in)es(the)tic
 k^{lo}(of)
 K(ness)et
 K(ness)e(th)
 kni(gh)thood
 knockab
 (knockabout)
 knock(ou)t
 knock-(out)
 knothole
 (know)(ing)
 (know)l(ed)gea(ble)
 (know)n
 Konev
 Köni(gg)rätz
 krone

L

Lac(ed)aemon
 lac(er)(ation)
 lacka(day)
 la(dd)(er)
 Ladr(one)
 lady-in-wait(ing)
 la(gg)(ar)d
 la(ity)
 la(ment)(ation)
 l(ance)d
 L(ance)lot
 l(ance)olate
 l(ance)r
 l(ance)t
 l(and)aulet
 l(and)(lord)
 l(and)lu(bb)(er)
 Langu(ed)oc
 lan(th)orn
 l(ar)c(en)y
 l(ar)yng(ea)l
 la(the)r(ed)
 la(th)(work)
 laund(er)(ing)
 laur(ea)te
 lay(ou)t
 l(ea)d(en)
 l(ea)gu(er)
 Le(and)(er)

l(ea)n-to
 le(ar)n(ed)
 l(ea)(the)r
 l(ea)v(en)(ing)
 le(gg)(ing)
 leghorn
 l(en)g(the)n
 l(en)i(ence)
 L(en)(in)grad
 l(en)ta(ment)e
 l(en)t(and)o
 l'(en)voi
 L(er)oy
 less
 lessee
 lesson
 Le(the)
 lr(ed)
 (lettered)
 lrh(ea)d
 (letterhead)
 lr(ing)
 (lettering)
 lrpress
 (letterpress)
 lrs
 (letters)
 l(ever)
 l(ever)age
 Lev(er) Bro(the)rs
 l(ever)et
 Lewi(st)on
 Lib(er)ian
 li(ed)
 lifelike
 life(time)
 lige(ance)
 li(gh)th(ea)d(ed)
 li(gh)the(ar)t(ed)
 li(gh)th(ou)se
 likea(ble)
 likes
 limeade
 l(in)cage
 (alignment)
 l(in)(ea)ge
 (ancestry)
 l(in)(ca)l
 l(in)(ea)(ment)
 l(in)e(ar)
 l(in)(ea)te
 l(in)(en)-drap(er)
 l(ing)(er)
 l(ing)(er)ie
 l(ing)ual
 l(in)oleum
 lio(ness)

lionet
 lis(some) (ness)
 li(st) (en) (er)
 li(the) (some) (ness)
 ll(ness)
 (littleness)
 llr
 (littler)
 Ll Rock
 (Little Rock)
 ll(st)
 (littlest)
 Littleton
 livea(ble)
 liv(er) y
 loa(the) d
 lo(bb) yi(st)
 locowe(ed)
 L(of) ot(en) Isl(ands)
 l(of) ti(ness)
 log(ar) i(th) m
 lo(gg) (er)
 London(er)
 l(one) (some) (st)
 l(ong) (er) on
 l(ong) ev(ity)
 l(ong) hair
 l(ong) h(and)
 l(ong) horn
 l(ong) itude
 look(ou) t
 (lord) (ing)
 (lord) (sh) ip
 L(ou) is Brl
 (Louis Braille)
 l(ow) -(spirit) (ed)
 Luftwa(ff) e
 lu(gg) age
 lun(ch) eonette
 ly(ing) -in

M

mac(ar) oni
 mac(ar) oon
 Ma(cc) ab(ea) n
 Mac(ed) onia
 ma(ch) (in) (er) y
 mack(in) aw
 ma(dd) (en) (ed)
 maenad
 ma(gg) ot
 magi(st) (er) ial
 maharajah
 maharani
 mah-j(ong) g

ma(in) (st) ay
 ma(in) t(en) (ance)
 make-(be) lieve
 maledic(tion)
 malf(ea) s(ance)
 mal(ing) (er) (er)
 mallea(ble)
 managea(ble)
 m(and) (ar) (in)
 m(and) ate
 m(and) rake
 m(and) rill
 man-eat(er)
 mangonel
 manlike
 (many) plies
 (many) -sid(ed)
 m(ar) as(ch) (in) o
 m(ar) aud
 m(ar) (ble) d
 m(ar) (ble) iz(ed)
 m(ar) (ch) io(ness)
 m(ar) g(ar) (in) e
 M(ar) gu(er) ite
 M(ar) ie
 m(ar) (in) e
 m(ar) ionette
 m(ar) i(time)
 m(ar) oon(ed)
 m(ar) riagea(ble)
 m(ar) t(in) gale
 ma(st) h(ea) d
 ma(the) matics
 mat(in) ee
 Mat(the) w
 Mau(gh) am
 maund(er) (ing)
 maybe
 Mc(Com) mack
 Mc(Con) nell
 me(and) (er) (ing)
 m(ea) n(time)
 m(ed) allion
 m(ed) dle(some)
 m(ed) i(ation)
 m(ed) ica(ment)
 m(ed) ic(in) al
 m(ed) iocr(ity)
 M(ed) it(er) ran(ea) n
 me(er) s(ch) aum
 megaph(one)
 megaphon(ed)
 Mélis(and) e
 me(ment) o
 memor(and) um
 ménage
 m(en) ag(er) ie

m(en) had(en)
 m(en) ial
 m(en) (in) gitis
 m(en) tal(ity)
 m(en) (the) ne
 m(en) (tion) (ed)
 m(er) c(en) (ar) y
 m(er) (ch) (and) is(ing)
 M(er) (ed) i(th)
 m(er) idian
 m(er) (ing) ue
 m(er) (in) o
 m(er) it(ed)
 M(er) ov(ing) ian
 m(er) ry-(go) -r(ound)
 mes(en) cephalon
 microfilm
 Micronesian
 microwave
 midafn
 (midafternoon)
 mid(day)
 mi(dd) l(ing)
 midwifery
 mignonette
 mileage
 mill(in) (er) y
 millw(right)
 mi(lord)
 m(in) (ar) et
 m(in) e(st) rone
 m(ing) l(ed)
 M(in) n(ea) polis
 m(in) or(ity)
 m(in) ute(ness)
 misally
 misconceiv(ed)
 misconduct
 miscre(ance)
 miscr(ea) nt
 Mis(er) (er) e
 mish(and) l(ed)
 mishap
 mishe(ar) d
 mis(name) d
 misoneism
 mis(sion) (ar) y
 mis(st) ep
 mistake
 mist(ea) (ch)
 mistell
 mi(st) (er)
 mist(er) m(ed)
 mis(th) (ought)
 mis(time) d
 mi(st) i(ness)
 mistitl(ed)

mi(st) letoe
 mistook
 mi(st) ral
 mistr(ea) t
 mi(st) ress
 mistrial
 mistru(st) (ful)
 mis(under) (st) (and) (ing)
 mis(word) (ed)
 mo(cc) as(in)
 Mohamm(ed) an
 moi(st) (en) (ed)
 mole(st) (ation)
 mo(ment) (ar) y
 mo(ment) um
 Mona(gh) an
 mon(and) r(ou) s
 monel
 m(one) t(ar) y
 m(one) y
 m(ong) (er)
 M(ong) olia
 mongoose
 m(ong) rel
 monkshood
 Mon(ong) ahela
 monot(one)
 Mont(en) egro
 Mont(er) ey
 Montr(ea) l
 moon(ed)
 more'n
 moreov(er)
 Moro(cc) o
 Mortim(er)
 mo(th) -eat(en)
 (mother) -in-law
 (mother) (less)
 (mother) -(of) -pe(ar) l
 mo(tion) (less)
 m(ou) (ff) lon
 m(ount) a(in) e(er)
 m(ou) rn(ful) ly
 m(ou) (the) d
 mu(dd) l(ed)
 mu(ff) (in)
 multi(part) ite
 m(st)
 (v., n. or adj.)
 (must)
 mu(st) a(ch) e
 mu(st) (er) (ing)
 m(st) n't
 (mustn't)
 mu(st) y
 mut(in) e(er)
 my(st) (er) i(ou) s

N	noseble(ed)	(ou)tb(ound)	P(ar)(the)non
(name)a(ble)	no(st)algic	(ou)tcome	P(ar)(th)ia
(name)d	<i>nota (be)ne</i>	(ou)tdo	(part)ial(ity)
(name)sake	noticea(ble)	(ou)thaul	(part)i(ally)
nam(ing)	Nott(ing)ham	(ou)th(ou)se	(part)icip(ation)
nasc(ence)	not(with)(st)(and)(ing)	(out)-(of)-(the)-way	(part)iciple
na(st)i(ness)	n(ought)	(out)-pati(en)t	(part)icul(ar)(ity)
n(ation)	<i>n(ou)v(ea)u ri(ch)e</i>	(ou)tpati(en)t	(<i>part</i>)i <i>pris</i>
n(ation)al(ity)	n(ow)a(day)s	(ou)tr(ance)	(part)isan
natur(ally)	noway	(ou)tré	(part)i(tion)
naus(ea)t(ing)	no(where)	(ou)t(right)	(part)ive
Naz(ar)(en)e	nowise	(ou)t(st)(and)(ing)	p(ar)took
Ne(and)(er)(th)al	nu(ance)	(ou)tw(ar)d	(part)ridge
N(ea)politan	nu(bb)(in)	ov(er)come	(part)uri(en)t
ne(ar)e(st)	nucle(ar)	ov(er)eat	p(ar)v(en)u
n(ea)th(er)d	nucl(ea)te	ov(er)full	passe(ment)(er)ie
necess(ar)ily	nuthat(ch)	ov(er)(lord)	passe p(ar)t(ou)t
ne(ed)l(ing)		ov(er)m(ch)	pass(er)-by
ne'(er)-(do)-well		(overmuch)	pas(sion)(less)
N(er)o	O	ov(er)(st)u(ff)(ed)	pass(word)
Nesselrode	ob(ed)i(ence)	ov(er)wr(ought)	pa(st)el
ne(the)rmo(st)	obl(ance)olate	(ow)!	pas(time)
n(ever)(the)(less)	obsc(en)(ity)	oz(one)	pat(ch)(work)
n(ever)-to-be-(for)gott(en)	o(cc)a(sion)(ally)		pa(the)tic(ally)
newcom(er)	oc(ea)nic	P	pati(ence)
Newf(ound)l(and)	O'(Con)nor		patro(ness)
New Orl(ea)ns	odd	pa(dd)(ing)	p(ea)cea(ble)
nib(ble)d	o(dd)(ity)	padrone	p(ea)cock
ni(gg)(ar)dli(ness)	o(dd)s	paeon	p(ea)n
ni(gh)thawk	oedema	pag(ea)nt	p(ea)nut
ni(gh)t(in)gale	Oedipus	pa(in)(ful)(ness)	peb(ble)
nim(ble)(ness)	o'(er)	pa(in)stak(ing)	p(ed)antic
Nipponese	(of)f(en)sive	Pale(st)(in)e	p(ed)dl(er)
no(ble)r	(of)fici(ally)	pancr(ea)s	p(ed)e(st)al
nob(less)e	(of)t(en)(time)s	pancr(ea)tic	p(ed)e(st)rian
no(ble)(st)	oleag(in)(ou)s	pandemonism	p(ed)i(ment)
no(gg)(in)	ole(and)(er)	p(and)emonium	Pek(ing)ese
noi(some)	o(ment)um	P(and)ora	p(en)al
nom(in)ative	om(in)(ou)s	p(and)(ow)dy	p(ence)
nonbeliev(er)	oncom(ing)	pan(the)on	P(en)elope
non(ch)al(ance)	Oneida	p(ar)ad(ing)	p(en)(in)sula
non-commis(sion)(ed)	(one)(ness)	p(ar)a(en)g(in)e(er)	p(en)it(en)ti(ar)y
<i>non (com)pos m(en)tis</i>	on(er)(ou)s	p(ar)a(ff)(in)	p(en)ologi(st)
noncon(for)mi(st)	<i>opéra (com)ique</i>	p(ar)don(ed)	p(en)(sion)
n(one)	oppon(en)t	p(ar)(en)tal	(a payment)
nonela(st)ic	optime	p(ar)(en)(the)ses	p(en)(sion)
non(en)t(ity)	orangeade	p(ar)(en)thood	(boardinghouse)
noness(en)tial	or(ch)e(st)r(ation)	p(ar)i(sh)ion(er)	p(en)th(ou)se
n(one)s(ch)	ord(ea)l	P(ar)isian	p(en)uri(ou)s
(nonesuch)	ord(in)(ar)ily	p(ar)lia(ment)(ar)y	peoples
nonfulfill(ment)	org(and)y	p(ar)o(ch)ial	(people)'s
non(part)icipat(ing)	orig(in)(ally)	p(ar)ol(ed)	p(er)ceiva(ble)
noon(time)	orna(ment)(ation)	p(ar)oxyt(one)	p(er)cvd
Norm(andy)	o(the)r	p(ar)take	(perceived)
nor(th)ea(st)	(ou)(st)(er)	p(ar)tak(en)	p(er)(ch)(ance)
nor(the)rn	(out)-(and)-(out)	(part)(er)re	p(er)egr(in)(ation)
			p(er)(for)(ation)

p(er)in(ea)l
 p(er)ineum
 p(er)iodic
 p(er)itoneum
 p(er)mea(ble)
 p(er)m(ea)t(ing)
 p(er)on(ea)l
 P(er)sephone
 p(er)sev(er)(ance)
 p(er)sev(er)(ed)
 p(er)t(in)ac(ity)
 p(er)t(in)(en)t
 P(er)u
 p(er)uke
 p(er)use
 pe(st)h(ou)se
 peti(tion)(er)
 Ph(ar)aoh
 ph(en)ol
 ph(en)om(en)on
 phil(and)(er)(er)
 Phili(st)(in)e
 Ph(in)(ea)s
 Phoenix
 ph(one)
 phon(ed)
 phonetic(ally)
 photofla(sh)
 phr(en)etic
 pic(ar)oon(ed)
 pigh(ea)d(ed)
 pig(ment)(ation)
 pil(ea)t(ed)
 piloth(ou)se
 pi(ment)o
 p(in)ce-nez
 p(in)eapple
 p(in)edrops
 p(ing)-p(ong)
 p(in)o(ch)le
 piñon
 pione(er)(ing)
 pi(st)a(ch)io
 pit(ch)bl(en)de
 p(ity)(ing)
 pizz(er)ia
 pla(in)(ness)
 plat(ea)u
 plat(in)um
 play(time)
 playw(right)
 pl(ed)g(er)
 pl(en)ti(ful)ly
 pl(ow)(sh)(ar)e
 pl(under)(ed)
 poison(ed)
 poison(er)

pokeroot
 poleax
 p(ong)ee
 popedom
 pop(er)y
 porr(ing)(er)
 porthole
 Port Said
 po(st)(er)ior
 po(st)(er)(ity)
 po(st)ha(st)e
 po(st)hum(ou)s
 po(st)pd
 (postpaid)
 po(st)pon(ed)
 po(st)p(one)(ment)
 poth(er)b
 pothole
 pothunt(er)
 pot(sh)(er)d
 p(ound)(ing)
p(ou)r boire
p(ou)r p(ar)l(er)
 P(ow)hatan
 practi(tion)(er)
 prae(nom)en
 pr(ance)d
 pr(ance)r
 pr(and)ial
 preacqua(in)t(ance)
 preadamite
 preadju(st)(ment)
 preadult
 pream(ble)
 preappo(in)t(ment)
 pre(ar)rang(ed)
 prec(ed)(en)t
 preconceiv(ed)
 preconcep(tion)
 predaci(ou)s
 predat(ed)
 pr(ed)atory
 predec(ea)s(ed)
 pr(ed)ecessor
 predesignate
 prede(st)(in)(ation)
 predet(er)m(in)(ed)
 predica(ment)
 pr(ed)icat(ed)
 predic(tion)
 predige(st)(ed)
 predilec(tion)
 predispos(ed)
 predom(in)(ance)
 prenatal
 preno(tion)
 prenuptial

preo(cc)upi(ed)
 prep(ar)(ation)
 prerequisite
 prerogative
 pre(st)ige
 prev(en)i(ence)
 prie(st)hood
 pri(gg)i(sh)(ness)
 pr(in)cip(ally)
 prison(er)
 pri(the)e
 pro(and)con
 prob(ation)(er)
 pro(ble)m
 pro(ble)matic(ally)
 proc(ed)ure
 proconsul
 Pr(of).
 pr(of)an(ation)
 profanely
 profan(ity)
 prof(er)t
 profes(sion)(ally)
 professor
 professorial
 pr(of)f(er)(ed)
 profici(en)cy
 profile
 pr(of)it
 pr(of)ligate
 prof(ound)(ness)
 profund(ity)
 profu(sion)
 prol(ong)(ation)
 prom(en)ad(ing)
 prom(in)(en)t
 pr(one)(ness)
 pr(ong)horn
 pron(ou)ncea(ble)
 pro(of)
 propag(anda)
 prop(in)qu(ity)
 propon(en)t
 pros(and)cons
 Pros(er)p(in)a
 pro(st)r(ation)
 prote(st)(ation)
 protonema
 prounion
 prov(en)(ance)
 prov(en)i(ence)
 prud(er)y
 p(sh)aw
 psy(ch)as(the)nia
 psy(ch)edelic
 pu(dd)le
 pu(er)il(ity)

pulsomet(er)
 pun(ch)(in)ello
 purbl
 (purblind)
 pyr(one)
 py(th)o(ness)

Q

quadrinomial
 quadri(part)ite
 qua(ff)(ed)
 qu(and)(ar)y
qu(and) même
 qu(and)(ong)
 qu(ar)rel(some)
 qu(ea)si(ness)
 Que(en)st(ow)n
 (question)a(ble)
 (question)(ed)
 (question)naire
 quib(ble)d
 qk(en)
 (quicken)
 qkly
 (quickly)
 qk(ness)
 (quickness)
 qks(and)
 (quicksand)
 qk-witt(ed)
 (quick-witted)
 qui(dd)(ity)
 qu(in)(ar)y
 qu(in)(in)e

R

ra(bb)i
 ra(bb)(in)ical
 rab(ble)
 ra(ff)(in)ose
 raft(er)
 rag(ou)t
 rag(time)
 rai(ment)
 rall(en)t(ando)
 r(ally)
 ram(ble)r
 ram(part)
 ran(ch)(er)o
 r(ando)m
 ransom(ed)
 rappro(ch)e(ment)
 r(ar)e(ness)

r(ation) (ally)
 rawhide
 reabsorp(tion)
 rea(cc)ommodate
 reac(tion) (ar)y
 r(ea)d(er)
 readju(st)
 readopt(ed)
 r(ea)dy-to-we(ar)
 rea(ff)irm(ation)
 reaf(for)e(st)(ation)
 r(ea)l
 r(ea)l(ity)
 r(ea)lize
 realli(ance)
 re(ally)
 re-ally
 reanim(ation)
 reappe(ar)(ance)
 reappor(tion)(ment)
 re(ar)ma(ment)
 re(ar)mo(st)
 reassem(ble)d
 reassur(ance)
 reatta(ch)(ment)
 reav(ow)(ed)
 reb(ound)(ing)
 rec(ed)(ed)
 receiva(ble)
 rcvd
 (received)
 rcvr(sh)ip
 (receivership)
 reces(sion)al
ré(ch)au(ff)é
 re(ch)(er)(ch)é
 reckon(ed)
 recomm(ence)
 re-commis(sion)
 re-(con)nect
 recon(st)ruct(ed)
 recr(ea)nt
 recr(ea)t(ed)
 recre(ation)
 redact
 r(ed)an
 r(cd)d(en)(ed)
 red(ed)ic(ation)
 redcem(ed)
 redeliv(er)
 redet(er)m(in)(ed)
 r(ed)(ing)ote
 redirect(ed)
 redisposi(tion)
 redistil
 redistribu(tion)
 redivid(ed)

r(ed)ol(ence)
 red(ou)(ble)d
 red(ou)bta(ble)
 red(ound)(ed)
 redraft
 redraw
 redress
 reduce
 redund(ance)
 re(en)(for)ce
 re-(en)tr(ance)
 re(for)m(ation)
 refr(ing)(en)t
 regi(ment)(ation)
 Rei(ch)stag
 re(in)c(ar)n(ation)
 re(in)de(er)
 rejuv(en)(ation)
 rel(ation)(sh)ip
 rem(ed)ial
 rem(ed)y
 rem(in)isc(ence)
 rem(one)tize
 R(en)aiss(ance)
 r(en)al
 re(name)d
 renasc(en)t
 renavigate
 r(en)contre
 r(en)dezv(ou)s
 r(en)egade
 renege
 renewal
 R(en)o
 renom(in)(ation)
 ren(ou)nce(ment)
 ren(ow)n(ed)
 R(en)sselaer
r(en)ti(er)
 renum(er)ate
 renunci(ation)
 repd
 (repaid)
 rep(ar)(ation)
 re(part)ee
 re(part)i(tion)
 repeople
 re(question)(ed)
 requite
 rer(ea)d
 r(er)(ed)os
 reref(in)e
 rerun
 res(ound)(ing)
 re(st)aurant
 re(st)h(ar)r(ow)
 re(st)ive(ness)

re(st)or(ation)
 ret(in)a
 ret(in)ue
 retroflex
 rev(en)ue
 rev(er)b(er)(ation)
 rev(er)e
 Rev(er)e
 r(ever)(ence)
 r(ever)(en)d
 r(ever)ie
 rev(er)s(ed)
 rev(er)t(ed)
 r(ever)y
 revolu(tion)(ar)y
 re(word)(ed)
 rh(in)e(st)(one)
 rh(in)oc(er)os
 Rhon(dd)a
 Rh(one)
 ribb(and)
 ri(bb)on(ed)
 riboflav(in)
 ri(dd)(ance)
rifaci(ment)o
 ri(ff)raff
 riflery
 ri(gg)(er)
 (right)ab
 (rightabout)
 (right)e(ou)s(ness)
 (right)(ful)ly
 rigm(ar)ole
 r(ing)(en)t
 rit(ar)d(ando)
 ro(ar)(ing)
 ro(bb)(ed)
 ro(bb)(er)y
 Roentg(en)
 rom(ance)r
 Ro(many)
 ro(of)(er)
 roped(ance)r
 ros(ea)te
 rosi(ness)
 rot(en)(one)
 r(ou)(ble)
 r(ou)(gh)(en)(ed)
 r(ound)ab
 (roundabout)
 r(ound)elay
 r(ou)(st)ab
 (roustabout)
 r(ou)t
 r(ou)x
 ru(bb)(ed)
 ru(dd)(er)

rudi(ment)(ar)y
 ru(ff)ian
 rum(in)ant
 runab
 (runabout)
 ru(the)nic
 ru(th)(less)(ness)

S

sa(bb)atical
 sac(ch)(ar)(in)e
 sa(cc)ulat(ed)
 sa(ch)em
 sa(ch)et
 Sacra(ment)o
 sacri(st)an
 sa(dd)(en)
 Sadowa
 (*w* pronounced *v*)
 sa(ff)l(ow)(er)
 Said
 (Port)
 sa(in)thood
 salam(ando)(er)
 salea(ble)
 sal(in)a
 S(ally)
 salt(work)s
 s(ando)al
 s(ando)(ar)ac
 sangu(in)(ar)y
 s(ar)c(en)et
 s(ar)coma
 s(ar)(ong)
 s(ar)sap(ar)illa
 Satur(day)
 savagery
 sawhorse
 say-(so)
 sca(bb)i(ness)
 sca(ff)old(ing)
 sc(ando)al(ou)s
 Sc(ando)(in)avian
 sc(ar)lat(in)a
 sca(the)(less)
 Scatt(er)good
 scatt(er)gd
 (scattergood)
 sc(en)(ar)io
 sc(en)(er)y
 s(ch)(er)z(ando)
 s(ch)ism
 s(ch)i(st)
 s(ch)ola(st)ic
 s(ch)oon(er)

s(ch)ottis(ch)e	señor	(sh)dn't	so(ever)
sci(ence)	s(en)t(ence)d	(shouldn't)	s(of)a
scl(er)osis	s(en)ti(ment)al(ity)	(sh)d(st)	s(of)fit
sc(of)f	sep(ar)(ation)	(shouldst)	s(of)the(ar)t(ed)
sc(one)	s(er)(en)ad(ing)	(sh)r(ed)d(ed)	sol(en)oid
sc(ound)rel	s(er)(en)e	(sh)r(of)f	sombr(er)o
scra(gg)y	s(er)(en)(ity)	(sh)ru(bb)(er)y	(some)body
scrib(ble)d	s(er)g(ea)nt	(sh)ru(gg)(ed)	(some)(one)
scriv(en)(er)	s(er)ial	(sh)u(dd)(er)(ing)	som(er)sault
scru(bb)(ed)	s(er)ies	(sh)u(ff)l(ed)	Som(er)set
scrut(in)ize	s(er)(ing)a	(sh)ut-in	(some)(th)(ing)
scuff	s(er)i(ou)s	(sh)ut-(in)s	(some)(time)s
scu(ff)(ed)	s(er)um	Sib(er)ian	(some)(where)
scy(the)	s(er)vicea(ble)	sid(er)(ea)l	s(ong)(st)(er)
sea	s(ever)	Si(er)ra Le(one)	son-in-law
s(ea)bo(ar)d	s(ever)al	si(gh)thole	soon(er)
s(ea)f(ar)(ing)	s(ever)(ance)	sil(ence)d	Soong
sea-gre(en)	sev(er)e	S(in)ai	soo(the)d
sea-isl(and)	sev(er)(ity)	s(in)(ful)ly	sophi(st)ic(ation)
s(ea)man	S(ever)n	s(ing)(ed)	sor(gh)um
sé(ance)	s(for)z(ando)	s(ing)h	(so)'s
se(ar)(ch)(ed)	sh!	s(ing)ul(ar)	soso
s(ea)s	(sh)a(bb)i(ness)	s(in)us	(so)-(so)
s(ea)(sh)ore	(sh)ad	siro(cc)o	s(ou)'ea(st)
s(ea)son(ed)	(sh)a(dd)ock	si(st)(er)-in-law	s(ou)(ff)lé
S(ea)ttle	(sh)adi(ness)	Si(st)(in)e	s(ought)
se(cc)o	(sh)ado(of)	sizea(ble)	s(ound)(less)
sec(ed)(ed)	(sh)ad(ow)y	skeda(dd)le	s(ou)ta(ch)e
s(ed)an	(Sh)adra(ch)	skuldu(gg)(er)y	s(ou)(th)ea(st)
sedate	(sh)a(gg)i(ness)	sl(and)(er)(ou)s	s(ou)(the)rn
s(ed)ative	(sh)aked(ow)n	slav(er)y	s(ou)v(en)ir
s(ed)(en)t(ar)y	(Sh)akespe(ar)(ea)n	sl(ed)d(ing)	sov(er)eign
s(ed)i(ment)	(sh)allop	sli(the)r	spa(gh)etti
sedi(tion)	(sh)all(ow)(ness)	slo(bb)(er)	sp(ar)eribs
seduc(ed)	(sh)anghai(ed)	slo(th)(ful)(ness)	S(part)an
seduc(tion)	(sh)e(ar)s	slu(gg)(ed)	s(part)e(in)e
s(ed)ul(ou)s	(sh)(ea)(the)d	smi(the)re(en)s	sp(ea)keasy
se(ed)(time)	(sh)(ed)d(ing)	smoo(the)r	spe(ar)(ed)
se(en)	(Sh)eean	s(mother)	Sp(ence)r
see(the)d	(sh)eepsh(ea)d	smu(gg)l(er)	Sp(ence)rian
se(in)(ed)	(Sh)(en)(and)oah	sna(ff)l(ed)	sph(en)oid
sel(en)ite	(sh)(en)anigan	sna(gg)(ed)	sph(er)e
self-(be)lief	(sh)(er)iff	snakeroot	sph(er)oid
self-comm(and)	(sh)(er)iff's	sno(bb)i(sh)(ness)	spiken(ar)d
self-(con)fid(en)t	(sh)(er)i(ff)s	sn(ow)-bl	sp(in)esc(en)t
self-(dis)tru(st)	(sh)i(bb)ole(th)	(snow-blind)	sp(in)ose
self-(in)duc(ed)	(sh)illy-(sh)(ally)	sn(ow)(sh)(ed)	(spirit)(ed)
self-(knowledge)	(sh)(ing)l(ed)	snuff	(spirit)(less)
sell(ou)t	(sh)ipw(right)	snu(ff)box	(spirit)s
semi-(in)valid	(sh)o(dd)y	snu(gg)l(ed)	(spirit)u(ally)
sem(in)(ar)	(sh)(of)(ar)	so	(spirit)uel
sem(in)if(er)(ou)s	(sh)ortcom(ing)	(musical note)	(spirit)us
Sem(in)ole	(sh)orth(and)	(so)-(and)-(so)	spl(en)etic(ally)
s(en)esc(ence)	(sh)orthorn	sobeit	sp(ong)e
s(en)ile	(Sh)o(sh)one	(so)-call(ed)	sp(ong)y
s(en)il(ity)	(Sh)o(sh)on(ea)n	so(cc)(er)	spo(of)
s(en)ior(ity)	(sh)(ou)ld(er)	so(dd)(en)	spoon(ed)

sp(right)ly	(st)ra(dd)l(ed)	swa(bb)(ed)	t(ed)i(ou)s(ness)
spr(ing)halt	(st)ra(gg)l(ed)	swa(dd)l(ing)	tee(the)d
spr(ing)(time)	(st)rai(gh)t(for)w(ar)d	swa(gg)(er)(ed)	telaes(the)sia
squab(ble)d	(st)ratosph(er)e	swa(st)ika	teleph(one)
squally	(st)r(en)g(the)n(ed)	swa(st)ika(ed)	telephon(ed)
squ(and)(er)(ed)	(st)r(ing)(en)do	swa(the)d	teleran
squire(ar)(ch)y	(st)r(ing)(en)t	Sw(ed)(en)	temp(er)a(ment)al
(St).	(st)r(ing)halt	sweethe(ar)t	tempe(st)u(ou)s
(st)a(bb)(ed)	(st)r(ong)hold	sw(in)i(sh)	t(en)ac(ity)
(st)a(ble)d	(st)r(ong)-will(ed)	s(with)(er)	T(en)(ness)ee
(st)a(cc)ato	(st)r(ong)yle	swoon(ed)	<i>t(en)uto</i>
(st)aff	(st)ru(gg)l(ing)	sword	t(er)(ed)o
(st)a(ff)(ed)	(st)ry(ch)n(in)e	sy(en)ite	t(er)re(st)rial
(st)a(gg)(er)(ed)	(St).S(with)(in)	synaeresis	te(st)ac(ea)n
(st)agh(ound)	(st)u(bb)(ed)	syncl(in)al	te(st)a(ment)(ar)y
(St)al(in)grad	(st)u(cc)o(work)	syn(er)esis	te(the)r(ed)
(st)am(in)a	(st)uff	synes(the)sia	(that)'d
(st)(ance)	(st)u(ff)i(ness)	syr(ing)e	(that)'ll
(st)an(ch)ion(ed)	(st)um(ble)d	sy(st)em	(that)'s
(st)(and)(ar)d	subbase(ment)		(the)ace(ou)s
(st)(and)-by	subcommittee		(the)at(er)
(st)(and)-in	subconsci(ou)s		(the)e
(st)(and)-(in)s	sublet		(their)s
(st)(and)(ou)t	subpoena		(the)n
(st)(and)(st)ill	subpoena(ed)		(th)(ence)(for)(th)
(st)(ar)like	subt(er)ran(ea)n		(The)odore
(st)ateroom	su(cc)es(sion)		(there)abs
(st)(ation)(ar)y	su(cc)(in)ct		(thereabouts)
(st)(ation)(er)	su(dd)(en)		(there)af
(st)ati(st)ics	su(dd)(en)(ness)		(thereafter)
(st)e(ar)(in)	suède		(there)at
(st)(ea)tite	su(ff)ix		(there)by
(st)eel(work)(er)	su(ff)oc(ation)		(there)(for)e
(st)(en)ograph(er)	su(ff)ragi(st)		(there)from
(st)ep(ch)ild	su(gg)es(tion)		(there)(in)
(st)ep(father)	sulph(ar)s(en)ide		(there)(in)af
(st)ep-in	sulph(one)		(thereinafter)
(st)ep-(in)s	sulta(ness)		(there)(in)to
(st)ep(mother)	summon(ed)		(there)(of)
(st)ev(ed)ore	Sun(day)		(The)resa
s(the)nic	s(under)		(there)to(for)e
(st)ia(cc)iato	sup(er)dr(ea)dn(ought)		(there)(under)
(st)i(ff)(en)	sup(er)(er)og(ation)		(there)unto
(st)illborn	sup(er)erogatory		(there)(upon)
(st)ill(ed)	sup(er)ior(ity)		(there)(with)al
(st)ill(ness)	sup(in)(ation)		(the)rmomet(er)
(st)ills	sup(in)e(ness)		(the)ses
(still)'s	supple(ment)(ar)y		(th)iev(er)y
(st)(ing)(ar)ee	suprar(en)al		(th)im(ble)rig
(st)(ing)y	surm(ount)a(ble)		(th)(ing)-in-xf
(st)irab(ou)t	sur(name)		(thing-in-itself)
(st)ock(in)et	surr(ea)li(st)		(th)is'll
(st)(one)	surr(ound)(ed)		(th)i(st)led(ow)n
(st)on(ed)	surt(ou)t		(th)i(the)r
(st)(one)(work)	su(st)a(in)(ed)		(th)or(ou)(gh)go(ing)
(st)oreroom	su(st)(en)(ance)		(th)(ought)(ful)(ness)
(st)(ou)th(ar)t(ed)	suz(er)a(in)		(th)r(ca)t(en)(ed)

T

tab(ar)et	t(ed)i(ou)s(ness)
ta(bb)y	tee(the)d
tabl(ea)u	telaes(the)sia
ta(ble)d	teleph(one)
ta(ble)t	telephon(ed)
taenia	teleran
ta(ff)eta	temp(er)a(ment)al
ta(ff)rail	tempe(st)u(ou)s
ta(gg)(ed)	t(en)ac(ity)
taked(ow)n	T(en)(ness)ee
t(ally)	<i>t(en)uto</i>
t(ally)ho	t(er)(ed)o
tam(and)ua	t(er)re(st)rial
tam(ar)ack	te(st)ac(ea)n
tam(ar)isk	te(st)a(ment)(ar)y
Tam(many)	te(the)r(ed)
t(and)em	(that)'d
tantam(ount)	(that)'ll
t(ar)antula	(that)'s
<i>t(ar)do</i>	(the)ace(ou)s
T(ar)t(ar)(ea)n	(the)at(er)
taxpd	(the)e
(taxpaid)	(their)s
tea	(the)n
t(ea)(ch)(er)	(th)(ence)(for)(th)
t(ea)cup	(The)odore
t(ea)m(work)	(there)abs
t(ea)pot	(thereabouts)
te(ar)	(there)af
t(ea)room	(thereafter)
t(ea)s	(there)at
t(ea)spoon	(there)by
t(ea)(time)	(there)(for)e
t(ed)d(er)	(there)from
	(there)(in)
	(there)(in)af
	(thereinafter)
	(there)(in)to
	(there)(of)
	(The)resa
	(there)to(for)e
	(there)(under)
	(there)unto
	(there)(upon)
	(there)(with)al
	(the)rmomet(er)
	(the)ses
	(th)iev(er)y
	(th)im(ble)rig
	(th)(ing)-in-xf
	(thing-in-itself)
	(th)is'll
	(th)i(st)led(ow)n
	(th)i(the)r
	(th)or(ou)(gh)go(ing)
	(th)(ought)(ful)(ness)
	(th)r(ca)t(en)(ed)

(th) reep(ence)
 (th) ree(some)
 (th) r(en)ode
 (th) re(sh)old
 (th) ro(bb)(ed)
 (th) r(one)
 (th) ron(ed)
 (th) r(ong)(ed)
 (through)(ou)t
 (th) u(dd)(ing)
 (th)(under)(ing)
 (th)(under)(st)ruck
 (Th)ur(ing)ian
 (Th)urs(day)
 ti(dd)ledyw(in)ks
 ti(ff)(in)
 timb(er)(work)
 (time)d
 (time)r
 (time)s
 (time)ta(ble)
 rim(ing)
 t(ing)(ed)
 t(in)y
 tire(some)
 ti(the)s
 roadeat(er)
 to(and) fro
 toba(cc)o
 tobo(gg)an
 to(dd)l(er)
 to-(do)
 to(ed)
 roenail
 t(of)fee
 to(gg)le
 toil(some)
 Tol(ed)o
 to(ment)ose
 to-(name)
 t(one)
 ton(ed)
 tonelada
 t(ong)a
 t(ong)ue
 t(ong)u(ing)
 tonn(ea)u
 too(the)d
 topfull
 tor(ea)dor
 tor(er)o
 tor(ment)(ed)
 torp(ed)o(ed)
 tot(ally)
 t(ou)can
 t(ow)(ar)ds
 t(ow)h(ea)d

t(ow)hee
 T(ow)n(sh)(en)d
 t(ow)nspeople
 trab(ea)t(ed)
 tracea(ble)
 trac(er)y
 tra(ch)(ea)l
 tra(ff)ick(ing)
 trag(ed)i(en)ne
 trag(ed)y
 tragicom(ed)y
 tr(ance)
 transcont(in)(en)tal
 tran(sh)ip
 transm(en)tal
 transm(en)t(ation)
 trave(st)y
 tr(ea)(ch)(er)(ou)s
 tre(ble)d
 treenail
 trenail
 treponema
 tre(st)le(work)
 tri(ch)(in)a
 tri(ch)(in)osis
 tri(er)(ar)(ch)
 tri(gg)(er)
 tr(in)(ar)y
 tr(in)(ity)
 trinodal
 trinomial
 tri(part)ite
 trisac(ch)(ar)ide
 tri(st)esse
 Tri(st)ram
 trit(one)
 tro(ch)le(ar)
 tro(dd)(en)
 tromb(one)
 tr(one)
 troposph(er)e
 tr(ou)(ble)(some)
 tr(ou)ss(ea)u
 tr(ou)vère
 tru(ff)le
 trun(ch)eon(ed)
 tru(st)ee
 tru(st)wor(th)i(ness)
 try(ou)t
 trypanosome
 ts(ar)(in)a
 tub(er)ose
 (adj.)
 tubrose
 (n.)
 Tues(day)
 tuff

tu(ff)ace(ou)s
 tufthunt(er)
 tu(gg)(ed)
 tum(ble)d
 tum(ble)r
 tum(ble)we(ed)
 turb(in)at(ed)
 turnab
 (turnabout)
 turn(ou)t
 turtledove
 tur(en)ag
 twa(dd)l(er)
 twe(ed)ledum
 tw(ing)(ed)
 twofold
 two(some)
 'twdn't
 ('twouldn't)

U

u(dd)(er)
 ug(some)
 uitl(and) (er)
 ult(er)ior
 ultrar(ed)
 una(cc)ompani(ed)
 unac
 (unaccording)
 unac(know)l(ed)g(ed)
 unbal(ance)d
 unbecom(ing)
 unbe(know)n(st)
 unbetro(the)d
 unbi(dd)(en)
 unbl(ea)(ch)(ed)
 unblemi(sh)(ed)
 unb(less)(ed)
 unblfold
 (unblindfold)
 un(ch)angea(ble)
 uncomely
 uncompliment(ar)y
 unconceiv(ed)
 uncong(en)ial
 unconv(en)(tion)al(ity)
 undeceiva(ble)
 undcvd
 (undeceived)
 undcvg
 (undeceiving)
 undcld
 (undeclared)
 undenom(in)(ation)al
 (under)go

underiv(ed)
 und(er)ogat(ing)
 underogatory
 (under)pd
 (underpaid)
 (under)(st)(and)(ing)
 (under)(world)
 undishe(ar)t(en)(ed)
 undist(ing)ui(sh)(ed)
 undisturb(ed)
 undo
 und(one)
 une(ar)(th)
 une(ar)(the)d
 uneasy
 uneat(en)
 uness(en)tial
 un(father)(ed)
 un(for)e(know)n
 unfarly
 (unfriendly)
 unfulfill(ed)
 unid(ea)(ed)
 un(less)
 unlesson(ed)
 unlr(ed)
 (unlettered)
 unlike
 unmanagea(ble)
 unm(en)(tion)(ed)
 unmistaka(ble)
 unnec
 (unnecessary)
 unpd
 (unpaid)
 unp(er)ceiva(ble)
 unp(er)cvd
 (unperceived)
 unp(er)cvg
 (unperceiving)
 un(question)a(ble)
 unreceiva(ble)
 unrcvd
 (unreceived)
 unrjcd
 (unrejoiced)
 unrjcg
 (unrejoicing)
 unsd
 (unsaid)
 un(sh)(ea)(the)d
 unsph(er)e
 un(st)ill
 un(time)ly
 unt(ow)(ar)d
 unwill(ing)
 up(right)

usea(ble)
usu(ally)

V

vac(ation)i(st)
va(cc)(in)(ation)
va(in)glori(ou)s
valedic(tion)
valedictory
val(er)ian
v(and)al
V(and)(er)bilt
Vandyke
vaqu(er)o
v(ar)iety
v(ar)y
V(ea)d(ar)
V(ed)a
v(ed)ette
vehe(ment)ly
v(en)al
v(en)al(ity)
v(en)e(er)
v(en)(er)(ea)l
v(en)ge(ance)
v(en)(ou)s
v(en)ture(some)
V(en)us
v(er)(and)a
v(er)b(en)a
v(er)bot(en)
V(er)onica
ve(st)ibul(ar)
vet(er)(in)(ar)ian
vice-(con)sul(ar)
vic(en)(ar)y
viceregal
viceroy
vic(in)age
vic(in)(ity)
vid(er)uff
villa(in)ess
v(in)(er)y
violone
vio(st)(er)ol
vi(sion)(ar)y
viv(and)ièrè
V-J(Day)
volum(in)(ou)s
vot(ar)y

W

wab(ble)d
wa(dd)(ed)
wa(ff)le
waft(er)
wage(work)(er)
wa(gg)(ed)
wagon(er)
wagonette
wa(in)w(right)
wakerife
walk(ou)t
Wal(th)am
w(and)(er)(er)
w(ar)(ble)r
w(ar)eroom
w(ar)y
wa(sh)(ou)t
wasn't
wat(ch)(word)
wat(er)(work)s
Watt(ea)u
w(ea)k-will(ed)
w(ea)l(th)i(ness)
we(ar)
we(ar)i(some)
w(ea)(the)r(ed)
we(bb)(ing)
w(ed)d(ing)
W(ed)nes(day)
wei(gh)ti(ness)
welcome
well-(be)(ing)
well-(know)n
well-to-(do)
W(en)ceslaus
w(er)(en)'t
(wh)(ar)f(ing)(er)
(wh)atso(ever)
(wh)(ea)te(ar)
(wh)e(ed)l(ing)
(wh)eelw(right)
(wh)(ence)
(where)abs
(whereabouts)
(where)as
(where)by
(wh)(er)c'(er)
(wh)(er)(ever)
(where)(for)e
(where)(in)to

(where)(of)
(where)so(ever)
(where)(through)
(where)to
(where)(upon)
(where)(with)al
(wh)e(the)r
(wh)i(ch)(ever)
(wh)i(ch)'ll
(wh)i(ff)letree
(wh)irlab
(whirlabout)
(wh)i(st)l(ed)
(wh)ire(ness)
(wh)i(the)r
(wh)o(ever)
(wh)oredom
(wh)oso(ever)
wick(er)(work)
wi(gg)le
(Will)
will(ed)
William
(will)-o'-(the)-wisp
wills
(Will)'s
w(in)(er)y
W(in)gate
w(in)(some)(ness)
wired(ance)r
wiredrawn
wire(work)s
wiseacre
wit(ch)es'-(be)som
(with)e
(with)(er)(ed)
(with)(ou)t
wob(ble)d
woebeg(one)
wood(work)(er)
(word)(ing)
(word)(less)
(Word)swor(th)
(work)a(day)
(world)li(ness)
(world)-wide
wda
(woulda)
wd-be
(would-be)
wdn't
(wouldn't)

wd(st)
(wouldst)
w(ound)(ed)
wr(ea)(the)d
w(right)
wri(the)d
wr(ong)h(ea)d(ed)
wr(ought)
Wy(and)otte

X

xan(the)(in)
x(en)on
X-ray
(precede by letter sign)
xyloph(one)

Y

ya(bb)(er)
ye(ar)l(ong)
ye(ar)n(ed)
Y(ea)ts
ye(gg)man
ye(st)(er)(day)
Yi(dd)i(sh)
yo(gh)urt
(you)'d
(you)'ll
y(ou)'n
(young)(st)(er)
(Young)st(ow)n
(you)'re
yrs
(yours)
y(ou)'s
(you)'ve

Z

z(en)i(th)
z(er)o
z(ing)(ar)o
zi(the)r
z(one)
zon(ed)
zuc(ch)etto

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